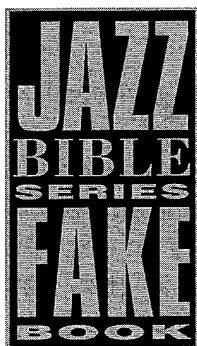


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200 OF THE BEST SONGS FROM

JAZZ OF THE '50S

Compiled and edited by Rob DuBoff

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This series would not have been possible without encouragement from my family and friends.

Thanks to: Grandma Lydia for helping me brainstorm for prospective titles, Mark Vinci and Mark Davis for sparking my interest in song collection, Jim and Jane Hall for their enthusiasm, Noel Silverman for being my advocate, Doug and Wendy for giving me perspective, and especially my parents, Arlene and Andy, for their tremendous support, confidence and guidance.

Special gratitude to Heather for being my sounding board, problem solver, editor, frequently-more-accurate extra set of ears and most importantly, my best friend. Without your unconditional support this project would not be.

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ISBN 0-7935-5808-5



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JAZZ OF THE '50s

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200 OF THE BEST SONGS FROM JAZZ OF THE '50s FOREWORD

There are many publications called "fake books" in the music marketplace today. A fake book provides a collection of many standard and popular songs that are, in many cases, difficult to obtain. Unfortunately, fake books often utilize simplified or incorrect harmonies. When we are dealing with the music of many publishers over a period of a century, we often run into various differences in chord naming, notation and general editorial policy. Simply stated, many songs have come down to us with incorrect harmony and antiquated rhythmic notation. Often composers were consulted when their songs were prepared for sheet music editions, and a few even wrote their own piano/vocal arrangements for publication. But many established composers did not; so, many songs have been continuously available in arrangements that are not properly representative.

The idea of the 'standard classic song' is a relatively new one in American music. It was Frank Sinatra who popularized the performance of songs that were not current hit parade material, and even recorded them in 78 (and later 33 1/3) albums. In turn, jazz musicians and singers learned and collected the classic songs of Kern, Gershwin, Rodgers and Porter. Much of this repertoire was learned from recordings. The songs were often harmonically recomposed to make them more interesting for improvisation. In recent years, students seeking to learn these standards have similarly transcribed their favorite recordings. We felt that there should be a series of volumes containing the greatest popular songs with accurate melodies, chord progressions and lyrics. The Jazz Bible" Series is the result.

The process for choosing titles to include was not complicated. A list of the 1000 most widely performed jazz standards was drafted, then evenly divided into five volumes, each representing a period of jazz. These volumes are:

RAGTIME AND EARLY JAZZ (1900-35)

THE SWING ERA (1936-47)

THE BEBOP ERA (1947-55)

JAZZ IN THE '50s (1950-59)

JAZZ IN THE '60s AND BEYOND (1960 - Present)

Generally, a song was placed in the era when it became popular, not necessarily when it was written. Unfortunately, several songs could not be included due to copyright restrictions.

Once the master title list was completed, the job of locating sources for each of the songs began. This proved to be a more complicated task than was first imagined. Songs were found in numerous libraries, such as The Library of Congress, The Smithsonian Archives, The Library of the Performing Arts at Lincoln Center, and many private collections throughout the United States. A number of these songs were quite rare, and some had to be assembled from scores or sketches. We then began listening to key recordings of these songs, with particular attention to classic jazz performances. (It was quite interesting to witness the metamorphosis of a song over many years of performances.) Through this research, we compiled the most commonly used chords for each song, many of which differed dramatically from the original sources. We refer to these substitute chords as the adopted chord changes. One of the difficulties in transcribing chord changes is distinguishing between harmonies that are commonly played and those that have been specifically arranged for a recording. To this end we have compared the adopted chord changes to the originals to ensure harmonic accuracy.

We have insured that this book be user-friendly by developing the following layout:

Generally, only one song is printed per page

A four-bar-to-a-line format has been used whenever possible

The form of each song can be seen at a glance with section marks that can also double as rehearsal letters

The volumes also include a chord glossary and biographies of many of the composers and lyricists.

CHORDS

There were many cases where we felt it was appropriate to include both the original and the adopted set of chords. The adopted chords appear in italics above the original chords. Where only italicized chords appear in any measure or an italicized chord with no other chord underneath, the original music had the previous chord continuing. In some cases the adopted chords clash with the melody; these instances are noted. We have also included turnaround chords at the end of every song; these are always italicized. A chord with the suffix *alt* implies that any altered chord can be substituted. (Please see the chord glossary for possible altered chords.)

FORM

The form of every song is clearly outlined with the use of section marks, each musically distinct section labeled a different letter. Where there is a section that is a variation of a preceding one, we have labeled the varying section with a superscript number. For example, A A¹ B A₂ would indicate that the form is A A B A with the second A varying slightly from the first A and the last A another variation. In cases where the verse to a song has been included, it is labeled V; an introduction is labeled I.

Naturally, each tune is open to difference in interpretation, and one should never rely solely on one source (be it printed or recorded) for learning songs. There is absolutely no substitute for developing one's ear through harmonic and melodic ear training, playing with others and listening to recordings.

We would be happy to hear your comments and criticisms, which will affect future editions in this series. An address is provided below.

Much research and thought went into the creation of this series, insuring that these fakebooks set new standards in printed music. They were undertaken with one thought in mind: you, the musician, should have the best possible printed sources for the finest songs of this century. I feel privileged to have been given the opportunity to work on this project. Thanks to Jim and Jane Hall, Noel Silverman, John Cerullo, Keith Mardak, and especially, Jeff Sultanof.

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Please note that this is a legal fake book; all fake books that do not display song copyright and ownership information somewhere on each title page are illegal. Such publications violate U.S. intellectual property law by not reimbursing copyright owners for the use of their songs. Please help stop such infringements; do not buy these publications.

Rhythm Changes

A

B $\flat$ Ma7 B $^{\circ}$ 7 C m7 C $\sharp^{\circ}$ 7 Dm7 G7 C m7 F7

G m7 F7 B $\flat$ Ma7 D $\flat^{\circ}$ 7

Fm7 E $^{\circ}$ 7 Dm7 G7 Cm7

B $\flat$ Ma7 B $\flat$ 7 E $\flat$ Ma7 A $\flat$ 7 B $\flat$ Ma7 F7 B $\flat$ Ma7 F7

A

B $\flat$ Ma7 B $^{\circ}$ 7 C m7 C $\sharp^{\circ}$ 7 Dm7 G7 C m7 F7

G m7 F7 B $\flat$ Ma7 D $\flat^{\circ}$ 7

Fm7 E $^{\circ}$ 7 Cm7

B $\flat$ Ma7 B $\flat$ 7 E $\flat$ Ma7 A $\flat$ 7 B $\flat$ Ma7 F7 B $\flat$ Ma7

B

D7 G7

C7 F7

A

B $\flat$ Ma7 B $^{\circ}$ 7 C m7 C $\sharp^{\circ}$ 7 Dm7 G7 C m7 F7

G m7 F7 B $\flat$ Ma7 D $\flat^{\circ}$ 7

Fm7 E $^{\circ}$ 7 Cm7

B $\flat$ Ma7 B $\flat$ 7 E $\flat$ Ma7 A $\flat$ 7 B $\flat$ Ma7 F7 B $\flat$ Ma7

Blues Changes

Blues Changes progression in 4/4 time, consisting of 12 measures across three staves.

Staff 1: C7 (measures 1-4), F7 (measures 5-8), C7 (measures 9-12), Gm7 (measures 13-16), C7 (measures 17-20).

Staff 2: F7 (measures 1-4), F#°7 (measures 5-8), Em7 (measures 9-12), C7 (measures 13-16), A7 (measures 17-20).

Staff 3: Dm7 (measures 1-4), G7 (measures 5-8), C7 (measures 9-12), A7 (measures 13-16), Dm7 (measures 17-20), G7 (measures 21-24).

Minor Blues Changes

Minor Blues Changes progression in 4/4 time, consisting of 12 measures across three staves.

Staff 1: Cm7 (measures 1-4), Cm7 (measures 5-8), Cm7 (measures 9-12), Cm7 (measures 13-16).

Staff 2: Fm7 (measures 1-4), Cm7 (measures 5-8), Cm7 (measures 9-12), Cm7 (measures 13-16).

Staff 3: Ab7 (measures 1-4), D°7 (measures 5-8), G7 (measures 9-12), Cm7 (measures 13-16), Ab7 (measures 17-20), D°7 (measures 21-24), G7 (measures 25-28).

Chord Glossary

C Cm C^o C[#]5 Csus4 Csus2

C6 Cm6 C⁶₉ CMa7 C7 C7sus4

Cm(Ma7) Cm7 C^ø7 C^o7 Cm7[#]5 C13

Altered chords —

C7^b9 C7[#]9 C7[#]11 C9[#]11 C7^b5 C7[#]5

C7[#]5^b9 C7[#]5[#]9 C7^b5^b9 C7^b5[#]9 CMa9 CMa9[#]11

C9sus4 Cm9 C9 Cm11 CMa13 CMa13[#]11

Adios

Medium Bossa

English Words by Eddie Woods
Spanish Translation and Music by Enric Madriguera

A $\text{\textcircled{S}}$

G m7 C7 F Ma7 G m7 C7 F Ma7

A - dios, _____ in leav-ing you, it grieves me to _____ say a -
dios, _____ for hap-py end-ings I'll re-turn _____ dear to

G m7 C7 F Ma7 G m7 C7 F Ma7

To Coda $\text{\textcircled{C}}$

dios. _____ I'll be so lone-ly, for you on - ly, I
you, _____

G m7 C7 F Ma7 D b7 C7 G m7 C7 F Ma7 G m7 C7

sigh and cry _____ my a - dios, a - dios _____ to you. _____

F Ma7 G m7 C7 3 F Ma7 E $\text{\textcircled{7}}$ A7

And in this heart, _____ is mem'-ry of what

D m7 D7 G m7 C7 F Ma7 B $\text{\textcircled{7}}$ E7

used to be, _____ dear for you and me _____ set a - part. _____

B A m7 D m7 /C B $\text{\textcircled{7}}$ E7

Moon watch-ing and wait - ing a - bove, _____

A m7 D7 G7 G m7 C7 D.S. al Coda

soon CODA $\text{\textcircled{C}}$ it will be bless - ing our love. _____ A -

D7 G m7 C7 F Ma7 G m7 C7 F Ma7

with a love _____ true, no more to bid _____ you a - dios. _____

Afternoon in Paris

Medium

By John Lewis

A C Ma7 C m7 F7 B $\flat$ Ma7 B $\flat$ m7 E $\flat$ 7

$A\flat$ Ma7 D $\emptyset$ 7 G7 C Ma7 A m7 D m7 G7

A¹ C Ma7 C m7 F7 B $\flat$ Ma7 B $\flat$ m7 E $\flat$ 7

$A\flat$ Ma7 D $\emptyset$ 7 G7 C Ma7

B D m7 G7 C Ma7 A m7

D m7 G7 C $\sharp$ $\emptyset$ 7 F $\sharp$ 7 D m7 G7

A² C Ma7 C m7 F7 B $\flat$ Ma7 B $\flat$ m7 E $\flat$ 7

$A\flat$ Ma7 D $\emptyset$ 7 G7 C Ma7 A m7 D m7 G7

Alice in Wonderland

from Walt Disney's ALICE IN WONDERLAND

Words by Bob Hilliard
Music by Sammy Fain

Medium

A *Gm7 C7* *C7* *F Ma7* *E^ø7 Gm7* *A7 C7* *Dm7 F Ma7*

Al - ice in Won - der - land, how do you get to Won - der - land?

Gm7 C7 *F Ma7 Dm7* *Gm7 C7* *F Ma7*

O - ver the hill or un - der - land or just be - hind the tree.

A¹ *Gm7 C7* *F Ma7* *E^ø7 Gm7* *A7 C7* *Dm7 F Ma7* *Gm7 C7*

When clouds go roll - ing by, they roll a - way and leave the sky. Where is the land be -

F Ma7 Dm7 *B^ø7 E7* *A m7 D7* *Gm7 C7* *F Ma7*

yond the eye that peo - ple can - not see? _____ Where can it be?

B *Gm7 C7* *F Ma7 Dm7* *Gm7 C7* *F Ma7*

Where do stars go? Where is the cres - cent moon? They

B^ø7 E7^b9 *A m7 D7* *Gm7* *C7*

must be some - where in the sun - ny af - ter - noon.

A² *Gm7 C7* *F Ma7* *E^ø7 Gm7* *A7 C7* *Dm7 F Ma7*

Al - ice in Won - der - land, where is the path to Won - der - land,

Gm7 C7 *F Ma7 A^b°7* *Gm7 C7* *F Ma7*

o - ver the hill or here or there? I won - der where.

All of My Life

Ballad

Words and Music by
Irving Berlin

A *CMa7* *Em7* *A7* *C#°7* *Dm7* *G7*

I just want the right to love you all _____ of my life;

Dm *Dm(Ma7)* *Dm7* *G7* *CMa7* *B°7* *E7*

Just the right to take care of you all _____ of my life.

B *Am7* *Gm7* *C7* *FMa7* *Bb7* *CMa7* *Em7* *A7*

I just want the right to be near _____ you, al - ways to be there, _____

Dm7 *G7#5* *CMa7* *Dm7* *G7*

shar - ing ev - 'ry care _____ and strife. _____

A¹ *CMa7* *Em7* *A7* *C#°7* *Dm7* *G7*

Life can be as sim - ple as a nur - ser - y rhyme,

Dm *Dm(Ma7)* *Dm7* *G7* *B°7* *E7* *Am7* *Gm7* *C7*

Sun - day, Mon - day, Tues - day, Wednes - day all _____ of the time.

C *FMa7* *F#°7* *Em7* *A7* *Dm7* *G7* *Em7* *A7* *Dm7* *G7*

Long as I may live _____ I just want the right to give _____

CMa7 *F7* *E°7* *A7* *Dm7* *G7* *CMa7* *Dm7* *G7*

all my love with all my heart for all _____ of my life.

All of You

from SILK STOCKINGS

Medium

Words **and** Music by
Cole Porter

A

F m 7 Bb7 Eb Ma7 F^ø 7 Bb7

I love the looks of you, the lure of you, I'd

F^ø 7 Bb7 Eb Ma7 Ab m 7 Db 7

love to make a tour of you. The

B

G m 7 Eb Ma7 F[♯]° 7 F m 7 Bb7

eyes, the arms, the mouth of you, the

G^ø 7 C7 b9 F m 7 Bb7

east, west, north and the south of you. I'd love to

A¹

F m 7 Bb7 Eb Ma7 F^ø 7 Bb7

gain com - plete con - trol of you, and

F^ø 7 Bb7 Eb Ma7 G m 7 c 7

han - dle e - ven the heart and soul of you. so

C

F m 7 F[♯]° 7 G^ø 7 c 7

love, at least, a small per - cent — of me, do, for

F m 7 Bb7 Eb Ma7 F m 7 Bb7

Almost in Your Arms

Ballad

from the Paramount Picture HOUSEBOAT

Words and Music by Jay Livingston
and Ray Evans

A

C Ma7 A m7 D m7 G 7

You're near, that mo-ment's here, I'm al-most in your arms! To -

D m7 G 7 C Ma7

night the mood is right, I'm al-most in your arms! One

B

G m7 C 7 F Ma7 Bb7 F#°7

sigh, one word and I will rush to your em - brace.

C Ma7 C#°7 D m7 G 7

Say that cer-tain word! Sigh that cer-tain sigh! And with all my heart to your arms I'll fly! It's

A

C Ma7 A m7 D m7 G 7

strange how we are changed by things that seem so small. One

D m7 G 7 C Ma7

look can write a book, one touch can say it all! We've

C

G m7 C 7 F Ma7 Bb7 F#°7

known those nights a - lone, and now we've found our way. I'm

C Ma7 D m7 G 7 C Ma7 Dm7 G 7

al-most in your arms, al-most in your arms to stay!

Alone at Last

Medium

Words and Music by Victor Young
and Robert Hilliard

A

B♭Ma7 G 7#5 C m7 A 7#5

A - lone at last, you're mine a - lone to - night. A -

D m(Ma7) G m7 C m7 A♭7 F 7

lone at last, there's not a soul in sight. Lips I've

B

B♭Ma7 D♭°7 C m7 F 7

kissed in a dream can be real, _____ and your

D°7 G 7#5 C m7 A♭7 F 7

arms will be thrills I can feel. _____ You

A¹

B♭Ma7 G 7#5 C m7 A 7#5

can't de - ny that love is pass - ing by. Just

D m(Ma7) G m7 C m7 A°7 D 7

reach for me, stop reach - ing for the sky. Far a -

C

G m7 E♭m7 A♭7 B♭Ma7 D°7 G 7

way from a world that keeps mov - ing too fast. Time

C m7 F 7 B♭Ma7 C m7 F 7

waits for we're a - lone at last. _____

Alone Too Long

from BY THE BEAUTIFUL SEA

Ballad

Words by Dorothy Fields
Music by Arthur Schwartz

A

G Ma7 A m7 D7

I'd kiss you if I dared, I want to but I'm scared, I

A m7 D7 G Ma7 E m7 A m7 D7

should have known I've been a - lone too long. My

A

G Ma7 A m7 D7

lips are much too still, my arms have lost their skill, my

A m7 D7 G Ma7 F#°7 B7

charm has flown, I've been a - lone too long. It's been

B

E m7 F#°7 B7 E m7

years since I have whis - pered a fool - ish love - word, and I'd

E m7 A7 A m7 D7

be a - fraid I'd sing you a fad - ed song. But

A¹

G Ma7 A m7 D7

if you smile and then say "Dar - ling, try a - gain," I'll

A m7 D7 G Ma7 E m7 A m7 D7

know you've known I've been a - lone too long.

Angel Eyes

Ballad

Words by Earl Brent
Music by Matt Dennis

A

Fm7 Db7 C7 Fm7 3 Db7 Fm7 Bb7 Dø7 Gø7 C7#5

Try to think— that love's not a-round,— still it's un-com-fort-'bly near;—

Fm7 Db7 C7 Fm7 Db7 Fm7 Db7 C7#5 Fm7 Gø7 C7#5

My old heart— ain't gain-in' no ground— be - cause my An-gel Eyes ain't here.—

A

Fm7 Db7 C7 Fm7 3 Db7 Fm7 Bb7 Dø7 Gø7 C7#5

An - gel Eyes,— that old dev-il sent,— they glow un-bear-ab - ly bright.—

Fm7 Db7 C7 Fm7 Db7 Fm7 Db7 C7#5 Fm7

Need I say— that my love's mis-spent,— mis-spent with An-gel Eyes to - night.— So

B

Ebm7 Ab7 DbMa7 Bb7 Ebm7 Ab7 DbMa7

drink up,— all you peo - ple, or - der an - y - thing you see.— Have

Dm7 G7 C Ma7 F#m7 B7 Gø7 C7#5

fun,— you hap-py peo - ple,— the drink and the laugh's— on me.—

A

Fm7 Db7 C7 Fm7 3 Db7 Fm7 Bb7 Dø7 Gø7 C7#5

Par-don me,— but I got-ta run,— the fact's un-com-mon-ly clear.—

Fm7 Db7 C7 Fm7 Db7 Fm7 Db7 C7#5 Fm7 Gø7 C7#5

Got - ta find— who's now "num-ber one"— and why my An-gel Eyes ain't here.—

Another Time, Another Place

Medium

from the Paramount Picture ANOTHER TIME, ANOTHER PLACE

Words and Music by Jay Livingston
and Ray Evans

A

B $\flat$ Ma7 **E $\flat$ 7** 3

An-oth - er time, an-oth - er place, we'll be to - geth - er a - gain! _____ This

A $\flat$ Ma7 **D $\flat$ 7** 3

kiss, this same em - brace will be more won - der - ful then! _____ Though good -

B

E $\flat$ Ma7 **F $\sharp$ °7** **G Ma7** 3 **B $\flat$ °7**

bye is a sad time, be glad we had time to fall in love; _____

B $\flat$ Ma7 3 **G m7** **C7** **F7**

I leave my love _____ with you! _____ When shad - ows

A

B $\flat$ Ma7 **E $\flat$ 7** 3

grow, I'll miss the glow that on - ly you can pro - vide, _____ but

A $\flat$ Ma7 **D $\flat$ 7** 3

then I'll just pre - tend you're still right here at my side! _____ Now

C

E $\flat$ Ma7 3 **A $\flat$ 7** 3 **B $\flat$ Ma7** 3 **D $\flat$ °7**

give me once more, that kiss I a - dore, then I'll let you go! _____ But we'll meet an - oth - er

C m7 **F7** **B $\flat$ Ma7** **C m7** **F7**

time, an - oth - er place, I know! _____

Anything You Can Do

Medium

from the Stage Production ANNIE GET YOUR GUN

Words and Music by
Irving Berlin

A

G7 C Ma7 G7 C Ma7 G7 C Ma7 G7 C Ma7



An-y-thing you can do, I can do bet - ter, I can do an - y-thing bet - ter than you. — No you can't. —

G7 C Ma7 G7 C Ma7 D m7 G7



— Yes I can. — No you can't. — Yes I can. — No you can't. — Yes I can. — Yes I can. —

A¹

G7 C Ma7 G7 C Ma7 G7 C Ma7 G7 C Ma7



An - y-thing you can be, I can be great - er, soon - er or lat - er, I'm great - er than you. — No you're not. —

G7 C Ma7 G7 C Ma7 D m7 G7 C Ma7 F#° 7 B 7



— Yes I am. — No you're not. — Yes I am. — No you're not. — Yes I am. — Yes I am. —

B

E m7 A 7 D m7 B° 7 E 7 b9



I can shoot a par-tridge with — a sin-gle car-tridge. I — can get a spar-row with — a bow and ar-row.

A m7 D 7 D m7 G 7



I can do most an - y - thing. — Can you bake a pie? No. Neith - er can I.

A¹

G7 C Ma7 G7 C Ma7 G7 C Ma7 G7 C Ma7



An - y-thing you can sing, I can sing loud - er. I can sing an - y-thing loud - er than you. — No you can't. —

G7 C Ma7 G7 C Ma7 D m7 G7 C Ma7



— Yes I can. — No you can't. — Yes I can. — No you can't. — Yes I can. — Yes I can. —

Any Place I Hang My Hat Is Home

Medium

from ST. LOUIS WOMAN

Words by Johnny Mercer
Music by Harold Arlen

A

F Ma7



Free — an' eas - y, that's my style, — how - dy do me, watch me smile. —

B♭ Ma7

B°7

F Ma7

E♭7

F Ma7



Fare — thee well me, af - ter - while, — 'cause I got - ta

B♭7

G m7

C7

F Ma7



roam, — an' an - y place I hang my hat is home.

A

F Ma7



Sweet - nin' wa - ter cher - ry wine, — thank — you kind - ly, suits me fine. —

B♭ Ma7

B°7

F Ma7

E♭7

F Ma7



Kan - sas Cit - y, Car - o - line, — that's my hon - ey - comb, —

B♭7

G m7

C7

F Ma7



'cause an - y place I hang my hat is home.

B

F m7

D♭7

F m7

B♭7

E♭ Ma7



Birds roost-in' in the tree pick up an' go an' the go-in' proves

F m7

B♭7

D7

D♭7

C7



that's how it ought to be. I pick up too when the spir - it moves me.

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F Ma7



Cross the riv - er 'round the bend, how - dy strang - er,

G7



so long friend. There's a voice in the lone - some win' that keeps whis - per - in'

F Ma7

C7



roam! I'm go - in' where a wel - come mat is, no

G m7

C7

F Ma7



mat - ter where that is, 'cause an - y place I hang my hat is home.

Autumn Leaves

(Les Feuilles Mortes)

Medium

English Lyric by Johnny Mercer

French Lyric by Jacques Prevert

Music by Joseph Kosma

A



The fal - ling leaves _____ drift by my win - dow, _____ the au - tumn



leaves, _____ of red and gold. I see your

A¹



lips, _____ the sum - mer kiss - es, _____ the sun - burned



hands _____ I used to hold. Since you

B



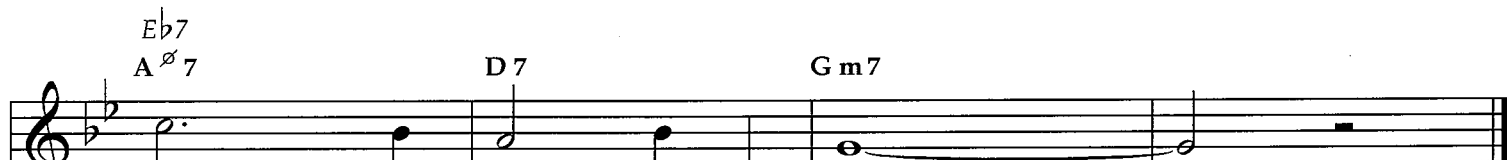
went a - way _____ the days grow long, _____ and soon I'll



hear _____ old win - ter's song. _____ But I



miss you most of all, my dar - ling, _____ when



au - tumn leaves start to fall. _____

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Baubles, Bangles and Beads

Medium

from KISMET

Words and Music by Robert Wright
and George Forrest

(Music Based on Themes of A. Borodin)

A

B $\flat$ m7 Eb7 Cm7 A $\flat$ Ma7 B $\circ$ 7

Bau - bles, ban - gles, hear how they jing, jing - a - ling - a,

B $\flat$ m7 Eb7 A $\flat$ Ma7

bau - bles, ban - gles, bright shin - y beads.

A¹

Dm7 G7 Cm7 Eb $\circ$ 7

Spar - kles, span - gles, my heart will sing, sing - a - ling - a,

Dm7 G7 C Ma7

wear - ing bau - bles, ban - gles and beads.

B

F $\sharp$ m7 B7 E Ma7

I'll glit - ter and gleam so,

B $\flat$ m7 Eb7 A $\flat$ Ma7 F7

make some - bod - y dream so, that

A²

B $\flat$ m7 Eb7 A $\flat$ Ma7 Cm7 F7

some - day he may buy me a ring, ring - a - ling - a,

B $\flat$ m7 Eb7 G $\flat$ 7 F7

I've heard that's where it leads, wear - ing

B $\flat$ m7 Eb7 A $\flat$ Ma7 Cm7 F7

bau - bles, ban - gles and beads.

Note: This song is frequently played in 4/4 time.

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Beautiful Love

Medium

Words by Haven Gillespie
Music by Victor Young, Wayne King
and Egbert Van Alstyne

A

Beau - ti - ful love, you're all a mys - ter - y. — Beau - ti - ful

B

tent - ed — till you came — a - long, thrill - ing my

soul with your song. Beau - ti - ful

A

love, I've roamed your par - a - dise; — search - ing for

love, my dreams to re - a - lize. — Reach - ing for

B¹

heav - en, — de - pend - ing — on you. Beau - ti - ful

love, will my dreams come true? —

Chords: E^ø7, A 7[♯]5, D m7, D7[♯]9, G m7, C7, F Ma7, A 7[♯]5, D m7, G m7, B[♭]7[♯]11, A7, D m7, G 7[♯]11, B[♭]7[♯]11, A7, E^ø7, A 7[♯]5, D m7, D7[♯]9, G m7, C7, F Ma7, A 7[♯]5, D m7, G m7, B[♭]7[♯]11, A7, D m7, G7, B[♭]7, A7, D m7, E^ø7, A7

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Medium

The Best Thing for You

from the Stage Production CALL ME MADAM

Words and Music by
Irving Berlin

A

B 7

E m 7

A 7

D m 7

G 7



C Ma 7

A m 7

D m 7

G 7

C Ma 7

A 7

D m 7

G 7

**A¹**

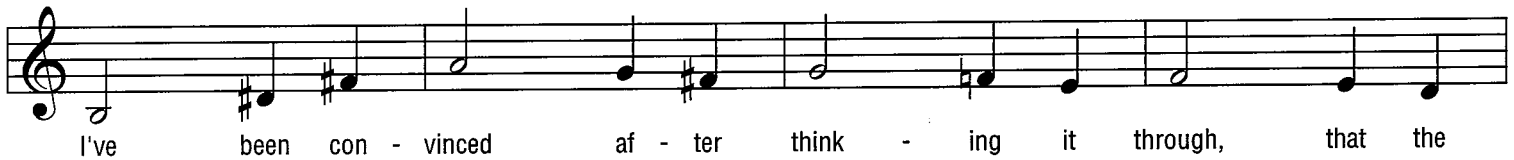
B 7

E m 7

A 7

D m 7

G 7



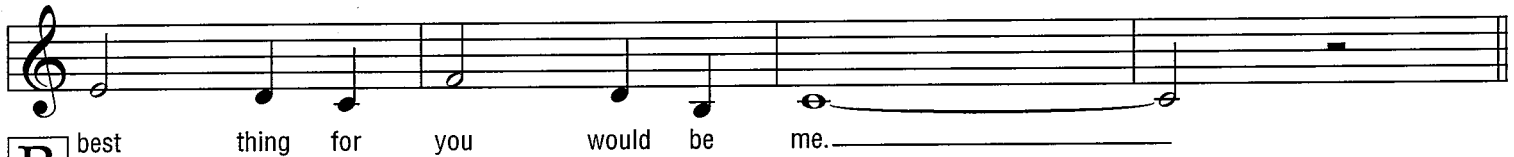
C Ma 7

A m 7

D m 7

G 7

C Ma 7

B $\flat$ m 7E $\flat$ 7**B**A $\flat$ Ma 7B $\flat$ m 7E $\flat$ 7E $\circ$ 7

F m 7

F m 7/E $\flat$

D m 7

G 7

**A²**

B 7

E m 7

A 7

D m 7

G 7



C Ma 7

A m 7

F $\sharp$ $\circ$ 7

D 7

F m 7

B $\flat$ 7

E m 7

C Ma 7

A 7

D m 7

G 7

C Ma 7

A m 7

D m 7

G 7



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Beyond the Blue Horizon

Medium

from the Paramount Picture MONTE CARLO

Words by Leo Robin

Music by Richard A. Whiting and W. Franke Harling

A

$A\flat Ma7$ $G\flat7$

Be - yond the blue hor - i - zon

$A\flat Ma7$ $C m7$ $F7$

waits a beau - ti - ful day, good -

B

$B\flat m7$ $D\flat m7$ $G\flat7$ $A\flat Ma7$ $F7$

bye to things that bore me,

$B\flat7$ $B\flat m7$ $E\flat7\sharp5$

joy is wait - ing for me. I

A¹

$A\flat Ma7$ $G\flat7$

see a new hor - i - zon,

$A\flat Ma7$ $F\sharp7$ $F7$

my life has on - ly be - gun. Be -

C

$B\flat m7$ $E\flat7$ $A\flat Ma7$ $B\flat7$

yond the blue hor - i - zon lies a

$B\flat m7$ $E\flat7$ $A\flat Ma7$ $B\flat m7$ $E\flat7$

set - ting sun.

Blue Orchids

Words and Music by
Hoagy Carmichael

Ballad

A

F m7 B♭7♭9 E♭Ma7 F♯°7 F m7 B♭7 E♭Ma7 E°7



I dreamed of two blue or-chids, two beau-ti-ful blue or-chids, one night— while in my lone-ly room. I

F m7 B♭7♭9 E♭Ma7 F7 G Ma7 D7 G Ma7 F m7 B♭7



dreamed of two blue or-chids, so full of love and light, that I want-ed to pos-sess each ten-der bloom.

B

D°7 G7 C m7 F♯°7 F m7 B♭7 E♭Ma7



Then my dream took wings and through a thou-sand springs, blue or-chids seemed in a world a - part.

D°7 G7 C m7 F7 F m7 B♭7



But when I met you some-thing pale and blue— came steal-ing from the mead-ows of my heart. I

A²

F m7 B♭7♭9 E♭Ma7 F♯°7 F m7 B♭7 G7♯5 C7



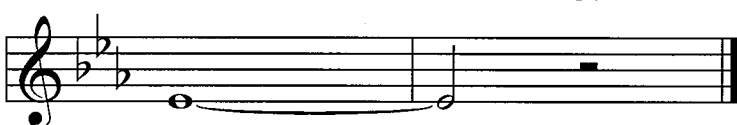
saw my two blue or-chids, my beau-ti-ful blue or-chids, last night— and what a sweet sur-prise.

F m7 D♭7 G m7 C7♯5 F m7 B♭7



When you looked at me it was plain to see, blue or-chids on - ly bloom in your

E♭Ma7 G m7 C7



eyes. —————

Beyond the Sea

Medium

English Lyrics by Jack Lawrence
Music and French Lyrics by Charles Trenet

A

F Ma7 D m7 G m7 C7 F Ma7 D m7 G m7 C7

Some - where, _____ be - yond the sea, some - where, wait - ing for

F Ma7 A7 D m7 G m7 C7 F Ma7 C m7 F7 B $\flat$ Ma7

me, _____ my lov - er stands on gold - en sands _____

E $\emptyset$ 7 A7 $\sharp$ 9 D m7 G7 G m7 C7

— and watch - es the ships that go sail - ing. Some -

A¹

F Ma7 D m7 G m7 C7 F Ma7 D m7 G m7 C7

where, _____ be - yond the sea, he's there watch - ing for

F Ma7 A7 D m7 G m7 C7 F Ma7 C m7 F7 B $\flat$ Ma7

me, _____ If I could fly like birds on high, _____

E $\emptyset$ 7 A7 $\sharp$ 9 D m7 G7 G m7 C7 F Ma7 B $\emptyset$ 7 E7

— then straight to his arms I'd go sail - ing. It's

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B A Ma7 F#m7 B m7 E7 3 A Ma7 F#m7 B m7 E7 3

far _____ be - yond a star, it's near be - yond the

A Ma7 D m7 G7 C Ma7 A m7 D m7 G7 3

moon, _____ I know _____ be - yond a

C Ma7 A m7 D m7 G7 3 G m7 C7

doubt, my heart will lead me there soon. _____ We'll

A² F Ma7 D m7 G m7 C7 3 F Ma7 D m7 G m7 C7 3

meet _____ be - yond the shore, we'll kiss just as be -

F Ma7 A7 D m7 G m7 C7 3 F Ma7 Cm7 F7 Bb Ma7

fore, _____ hap - py we'll be be - yond the sea _____

E^o7 A7#9 3 D m7 G7 G m7 C7 F Ma7 G m7 C7

_____ and nev - er a - gain I'll go sail - ing.

Boplicity

(Be Bop Lives)

Medium

Music by Miles Davis

Words by Ray Passman and Holli Ross

A G m7 C7 F Ma7 C m7 F 7#5

Bb Ma7 G m7 C7sus4 F Ma7

A¹ G m7 C7 F Ma7 C m7 F 7#5

Bb Ma7 G m7 C7sus4 F Ma7

B C m7 F 7#5 C m7 F 7#5 Bb Ma7

Bb m7 Eb 7#5 Bb m7 Eb 7#5 Ab Ma7 Ab m7 G m7 C7

A² G m7 C7 F Ma7 C m7 F 7#5

Bb Ma7 G m7 C7sus4 F Ma7

Born to Be Blue

Ballad

Words and Music by Robert Wells
and Mel Torme

A C7 D♭7 C7 F7 B♭m7 E♭7 A♭Ma7 G7

Some folks were meant to live in clov-er, — but they are such a chos-en few, and

Cm7 F7 Cm7 3 F7 Fm7 B♭7 Dm7 G7

clov-er be-ing green, — is some-thing I've nev-er seen — 'cause I was born to be blue.

A¹ C7 D♭7 C7 F7 B♭m7 E♭7 A♭Ma7 G7

When there's a yel-low moon a - bove me, — they say there's moon-beams I should view, but

Cm7 F7 Cm7 3 F7 Fm7 B♭7 A♭7 G7#5 C Ma7

moon-beams be-ing gold, — are some-thing I can't be - hold — 'cause I was born to be blue.

B A♭m7 D♭7 A♭m7 D♭7 A♭m7 D♭7 G♭Ma7

When I met you the world was bright and sun - ny; when you left the cur - tain fell. — I'd like to

C♯m7 F♯7 B Ma7 G♯m7 Fm7 B♭7 E♭Ma7 Dm7 G7

laugh, — but noth-ing strikes me fun - ny; now my world's a fad - ed pas - tel. Well,

A¹ C7 D♭7 C7 F7 B♭m7 E♭7 A♭Ma7 G7

I guess I'm luck - i - er than some folks; — I've known the thrill of lov-ing you, and

Cm7 F7 Cm7 3 F7 Fm7 B♭7 A♭7 G7#5 C Ma7

that a-lone is more — than I was cre-at - ed for — 'cause I was born to be blue.

But Beautiful

Ballad

Words by Johnny Burke
Music by Jimmy Van Heusen

A

G Ma7 B $\emptyset$ 7 E7 A m7 C $\sharp$ $\emptyset$ 7 F $\sharp$ 7
G $\sharp$ $\emptyset$ 7 B $\flat$ $\emptyset$ 7

Love is fun - ny or it's sad, or it's qui - et or it's mad, it's a

G Ma7 B $\emptyset$ 7 E7 A7

good thing or it's bad, but beau - ti - ful.

B

A m7 D7 B m7 E m7 A m7 D7 G Ma7 F $\sharp$ $\emptyset$ 7 B7

Beau - ti - ful to take a chance and if you fall, you fall; and I'm

E m7 A7 A m7 D7

think - ing I would - n't mind at all. Love is

A¹

G Ma7 B $\emptyset$ 7 E7 A m7 C $\sharp$ $\emptyset$ 7 F $\sharp$ 7
G $\sharp$ $\emptyset$ 7 B $\flat$ $\emptyset$ 7

tear - ful or it's gay, it's a prob - lem or it's play, it's a

G Ma7 B $\emptyset$ 7 E7 A7

heart - ache ei - ther way, but beau - ti - ful. And I'm

C

A m7 D7 B m7 E m7 A m7 F $\sharp$ $\emptyset$ 7 B7 E m7 C m7 F7

think - ing if you were mine I'd nev - er let you go; and

B m7 E m7 A m7 D7 G Ma7 E m7 A m7 D7

that would be but beau - ti - ful I know.

Buttons and Bows

from the Paramount Picture PALEFACE

Medium

Words and Music by Jay Livingston
and Ray Evans

A



East is east and west is west and the wrong one I have chosen.
bones de-nounce the buck-board bounce and the cac-tus hurts my toes.



Let's go where you'll keep on wear-in' those frill and flow-ers and but-tons and bows.
Let's va-moose where gals keep us-in' those silks and sa-tins and



Rings and things and but-tons and bows. Don't

A¹



bur-y me in this prai-rie, take me where the ce-ment grows.



Let's move down to some big town—where they love a gal by the cut o' her clothes and



you'll stand out in but-tons and bows. I'll

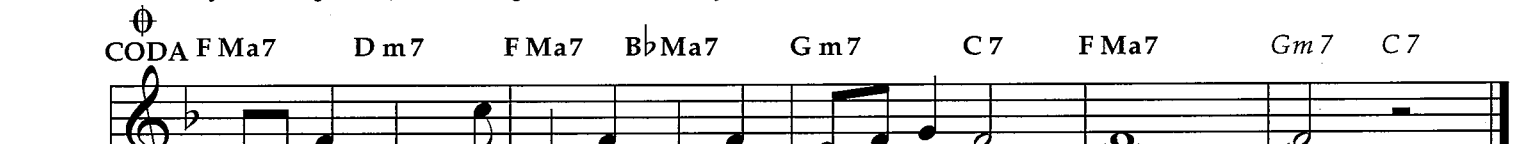
B



love you in buck-skin or shirts that you've home-spun, but I'll



love ya long-er, strong-er where yer friends don't tote a gun. My



lin-en that shows, and you're all mine in but-tons and bows.

Ça, C'est L'amour

from LES GIRLS

Medium

Words and Music by
Cole Porter

A

E♭m7 *Fø7* *B♭7*

When sud - den - ly you sight some - one for whom you yearn,
when to your de - light, she loves you in re - turn,

1. *Fø7* *B♭7#5* *E♭m7* *Fø7* *B♭7*

ça, *c'est* *l'a - mour.* And

2. *Fø7* *B♭7* *E♭Ma7* *B♭m7* *E♭7*

ça, *c'est* *l'a - mour.* Then

B *A♭m7* *D♭7* *E♭m7*

dawns a drear - y day, your dar - ling goes a - way and

F7 *Fø7* *B♭7*

all is o - ver, you are sure. But

E♭Ma7 *Fm7* *B♭7*

A² *Fm7* *B♭7* *E♭Ma7* *Gø7* *C7*

oh, when she re - turns and loves you as be - fore, you

take her in your lone - ly arms and want her e - ven more,

Fm7 *B♭7* *Gm7* *C7*

ça, *c'est* *l'a - mour,*

Fø7 *B♭7#5* *E♭Ma7* *Fm7* *B♭7*

ça, *c'est* *l'a - mour.*

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Call Me Darling

Ballad

Words by Dorothy Dick
Music by Bert Reisfeld,
Mart Fryberg and Rolf Marbot

A

G m7 C7 F Ma7 Am7 D7

Call me dar - ling, call me sweet - heart, call me dear. _____ Thrill me

G m7 C7 F Ma7

dar - ling, with the words I want to hear. _____ In your

B

A $\emptyset$ 7 D7 G m7 E $\emptyset$ 7 A7

dark eyes, so smil - ing, a prom - ise I see, but your

D m7 G7 G m7 C7

two lips won't say you care for me. Oh my

A¹

G m7 C7 F Ma7

dar - ling, if my day - dreams would come true, _____ you would

C m7 F7 B $\flat$ Ma7

meet me at a se - cret ren - dez - vous, _____ and I'd

C

B $\flat$ m7 D $\flat$ 7 E $\flat$ 7 F Ma7 D7

find _____ the par - a - dise that lies deep in your eyes. Call me

G m7 C7 F Ma7 Am7 D7

dar - ling, call me sweet - heart, call me dear. _____

Call of the Faraway Hills

Ballad

from the Motion Picture SHANE

Words and Music by Mack David
and Victor Young**A**

E♭Ma7



Shad-ows fall rest on the prai-rie. Day is done and the sun is slow-ly fad-ing out of sight. roam. I can hear, oh so clear, a Who can say, may-be way out

Fm7 B♭7 Fm7 B♭7



call that ech-oes in the night. Yes, I hear, sweet and clear, the call of the far-a-way there my heart may find a home? And I hear, sweet and clear, the call of the far-a-way

E♭Ma7 E♭7 A♭6 D♭7 Gm7 C7 Fm7 B♭7



hills. There's no hills. There are

1. E♭Ma7 Fm7 B♭7 2. E♭Ma7 B♭m7 E♭7



hills. There's no hills. There are

B

A♭Ma7 E♭Ma7



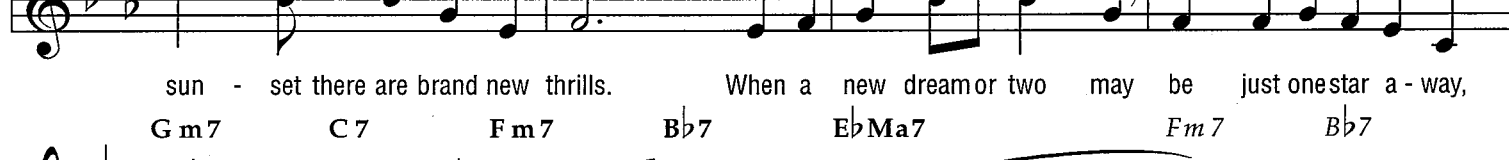
trails I've nev-er seen, and my

A♭Ma7 Gm7 C7 Fm7 B♭7



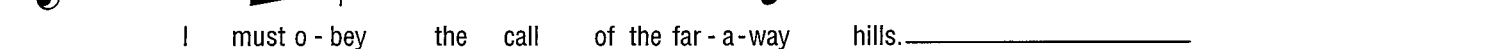
dreams are get-ting lean and be-yond the

E♭Ma7 E♭7 A♭6 D♭7 Gm7 C7 Fm7 B♭7



sun-set there are brand new thrills. When a new dream or two may be just one star a-way,

Gm7 C7 Fm7 B♭7 E♭Ma7 Fm7 B♭7



I must o-bey the call of the far-a-way hills.

Count Every Star

Ballad

Words by Sammy Gallop

Music by Bruno Coquatrix

A $B\flat Ma7$ 3 $G m7$ $C m7$ $F7$ $B\flat Ma7$ 3 $G m7$ $C m7$ $F7$

Count ev-'ry star — in the mid - night sky; count ev-'ry rose, — ev-'ry fire - fly,

B $F m7$ $B\flat7$ $E\flat Ma7$ $A\flat7$ $D m7$ $G m7$ $C m7$ $F7$

for that's how man - y times I miss you. Heav - en knows I miss you.

A $B\flat Ma7$ 3 $G m7$ $C m7$ $F7$ $B\flat Ma7$ 3 $G m7$ $C m7$ $F7$

Count ev-'ry leaf — on a wil - low tree; count ev-'ry wave — on a storm - y sea.

C $F m7$ $B\flat7$ $E\flat Ma7$ $A\flat7$ $D m7$ $G m7$

Count ev - 'ry star and darl - ing, when you do, you'll know the times I have

$C m7$ $F7$ $B\flat Ma7$ $G m7$ $C m7$ $F7$

cried for you. _____

Count Your Blessings Instead of Sheep

Ballad

from the Motion Picture Irving Berlin's WHITE CHRISTMAS

Words and Music by
Irving Berlin**A**

A m7 E m7 F Ma7 E m7 F Ma7 E m7 F Ma7 E7



When I'm wor-ried and I can't sleep, I count my bless-ings in- stead of sheep. And

A m7

D7

D m7

G7

B $\emptyset$ 7
D m7E7
G7

I fall a - sleep count-ing my bless - ings. When

A¹

A m7

E m7

F Ma7

E m7

F Ma7

E m7

B $\emptyset$ 7
F Ma7

E7



my bank-roll is get - ting small, I think of when I had none at all. And

A m7

D7

D m7

G7

C Ma7



I fall a - sleep count-ing my bless - ings. I

BA $\flat$ Ma7C m7
A $\flat$ Ma7/CB $\circ$ 7B $\flat$ m7E $\flat$ 7A $\flat$ Ma7

think a - bout a nurs - ry and I pic - ture cur - ly heads. And

A $\flat$ Ma7D $\emptyset$ 7

G7

C Ma7

D $\emptyset$ 7

G7

B $\emptyset$ 7
G m7E7
C7

one by one I count them as they slum - ber in their beds. If

A¹

A m7

E m7

F Ma7

E m7

F Ma7

E m7

B $\emptyset$ 7
F Ma7

E7



you're wor-ried and you can't sleep, just count your bless-ings in- stead of sheep. And

A m7

D7

D m7

G7

C Ma7

B $\emptyset$ 7

E7



you'll fall a - sleep count-ing your bless - ings.

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Ballad

Words and Music by Bob Russell
and Carl Sigman

A

$D\flat Ma7$ $E\flat m7$ $F m7$ $G\flat Ma7$ $F m7$ $E\flat m7$ $D\flat Ma7$ $G\flat Ma7$ $F m7$ $B\flat 7$

I say I'll move the moun-tains, and I'll move the moun-tains, if he wants them, out of the way.

$E\flat m7$ $A\flat 7$ $F m7$ $B\flat 7$ $E\flat m7$ $A\flat 7$ $E\flat m7$ $A\flat 7$

A¹

$D\flat Ma7$ $E\flat m7$ $F m7$ $G\flat Ma7$ $F m7$ $E\flat m7$ $D\flat Ma7$ $G\flat Ma7$ $F m7$ $B\flat 7$

Cra-zy, he calls me, sure I'm cra-zy, cra-zy in love, I'd say.—

$E\flat m7$ $A\flat 7$ $F m7$ $B\flat 7$ $E\flat m7$ $A\flat 7$ $D\flat Ma7$

say I'll go through fire,— and I'll go through fire,— as he wants it, so it shall be.

$E\flat m7$ $A\flat 7$ $F m7$ $B\flat 7$ $E\flat m7$ $A\flat 7$ $D\flat Ma7$

B

$B 7$ $E 6$ $B\flat \emptyset 7$ $E\flat 7\sharp 9$ $A\flat Ma7$

Cra-zy, he calls me, sure I'm cra-zy, cra-zy in love, you see.—

$B\flat m7$ $E\flat 7$ $A\flat Ma7$ $F m7$ $B\flat m7$ $E\flat 7$ $E\flat m7$ $A\flat 7$

Like the wind— that shakes the bough— he moves— me with his smile.

$B\flat m7$ $E\flat 7$ $A\flat Ma7$ $F m7$ $B\flat m7$ $E\flat 7$ $E\flat m7$ $A\flat 7$

A¹

$D\flat Ma7$ $E\flat m7$ $F m7$ $G\flat Ma7$ $F m7$ $E\flat m7$ $D\flat Ma7$ $G\flat Ma7$ $F m7$ $B\flat 7$

The dif-fi-cult— I'll do right now,— the im-pos-si-ble— will take a lit-tle while. I'll

$E\flat m7$ $A\flat 7$ $F m7$ $B\flat 7$ $E\flat m7$ $A\flat 7$ $D\flat Ma7$ $E\flat m7$ $A\flat 7$

say I'll care for-ev-er, and I'll mean for-ev-er if I have to hold up the sky.

$E\flat m7$ $A\flat 7$ $F m7$ $B\flat 7$ $E\flat m7$ $A\flat 7$ $D\flat Ma7$ $E\flat m7$ $A\flat 7$

Cra-zy, he calls me, sure I'm cra-zy, cra-zy in love am I.—

Cry Me a River

Medium

Words and Music by
Arthur Hamilton

A Cm Cm#5 Cm6 Cm7 Fm7 Bb7 EbMa7 Dø7 G7

Now _____ you say you're lone - ly, _____ you cry the long night through, _____ well, you can

C7b9 F7 Fm7 Bb7 EbMa7 Dø7 G7

cry _____ 3 me a riv - er, cry _____ 3 me a riv - er, I cried a riv - er o - ver you. _____

A Cm Cm#5 Cm6 Cm7 Fm7 Bb7 EbMa7 Dø7 G7

Now _____ you say you're sor - ry, _____ for be - in' so un - true, _____ well, you can

C7b9 F7 Fm7 Bb7 EbMa7 Aø7 D7

cry _____ 3 me a riv - er, cry _____ 3 me a riv - er, I cried a riv - er o - ver you.

B Gm7 Aø7 D7 Gm7 3 Eb7 Aø7 D7

You drove me, _____ near - ly drove me out of my head, _____ while you _____ nev - er shed a tear, _____

Gm7 3 Aø7 D7 GMa7 Dm7 G7

re - mem - ber? _____ I re - mem - ber all that you said: _____ told me love was too ple - be - ian. Told me you were through with me, an'

A Cm Cm#5 Cm6 Cm7 Fm7 Bb7 EbMa7 Dø7 G7

now _____ you say you love me, _____ well, just to prove you do, _____ come on an'

C7b9 F7 Fm7 Bb7 EbMa7 Dø7 G7

cry _____ 3 me a riv - er, cry _____ 3 me a riv - er, I cried a riv - er o - ver you.

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Dancing on a Dime

from the Motion Picture DANCING ON A DIME

Words and Music by Burton Lane
and Frank Loesser

Medium

A

G Ma7

C7



G Ma7

B $\emptyset$ 7

E7



B

A7

A m7

D7

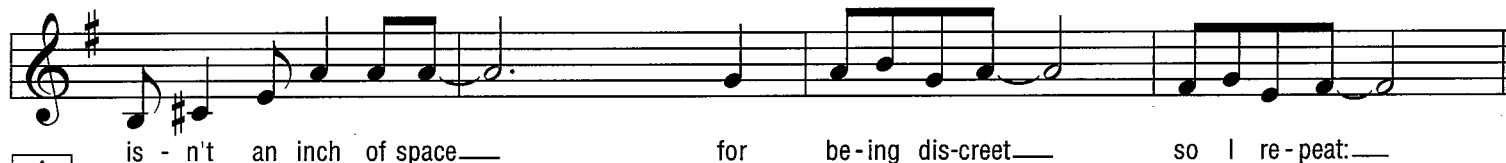
G Ma7



A7

A m7

D7



A

G Ma7

C7



G Ma7

B $\emptyset$ 7

E7



C

A m7

F7

G Ma7

A7

Bb $\emptyset$ 7



Bm7

G Ma7

E7

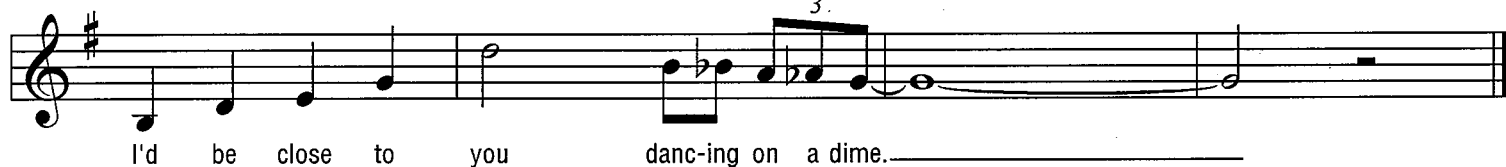
A m7

D7

G Ma7

Am7

D7



A Day in the Life of a Fool

Medium

(Manhã De Carnaval)

Words by Carl Sigman

Music by Luiz Bonfá

A A m^7 $\text{B}^\circ 7$ E^7 A m^7 $\text{B}^\circ 7$ E^7

A day in the life of a fool.

A m^7 D m^7 G^7 C Ma^7 $\text{C}^\sharp 7$

sad and a long, lone-ly day. I walk the

B D m^7 G^7 C Ma^7 F Ma^7

av - e - nue and hope I'll run in - to the wel-come

$\text{B}^\circ 7$ E^7 A m^7 $\text{B}^\circ 7$ E^7

sight of you com-ing my way. I

A¹ A m^7 $\text{B}^\circ 7$ E^7 A m^7 $\text{B}^\circ 7$ E^7

stop just a - cross from your door, but

$\text{E}^\circ 7$ A^7 D m^7

you're nev - er home an - y - more.

C D m^7 $/\text{C}$ $\text{B}^\circ 7$ E^7 A m^7 $/\text{G}$ F Ma^7

So back to my room and there in the gloom I

$\text{B}^\circ 7$ E^7 A m^7 $\text{B}^\circ 7$ E^7 D.S. al Coda

cry tears of good - bye. A

CODA A m^7 D m^7 A m^7 D m^7 A m^7 D m^7 E m^7 A m^7

bye. 'Til you come back to me, that's the way it will be ev-'ry day in the life of a fool.

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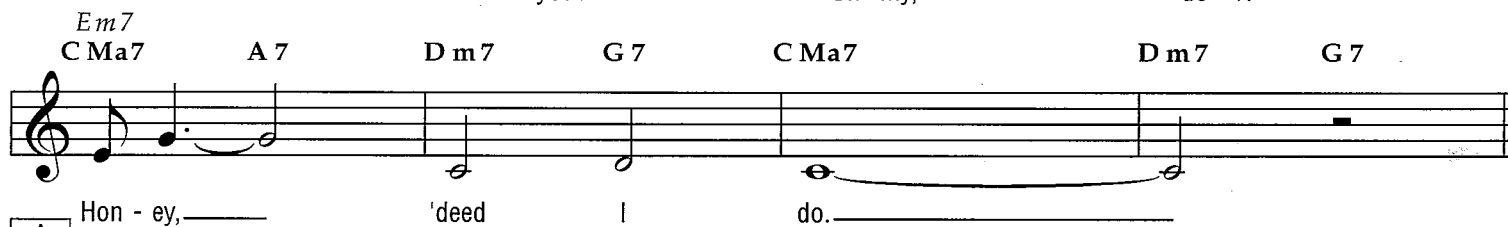
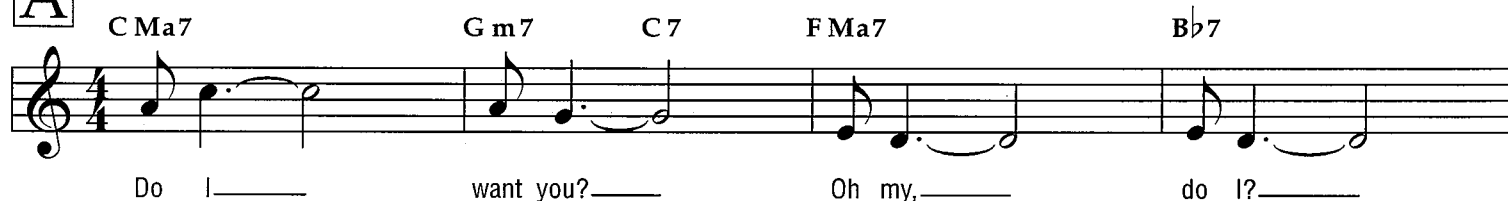
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'Deed I Do

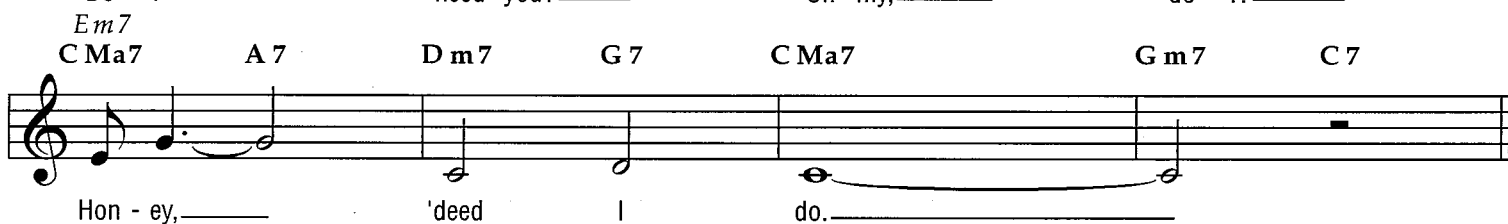
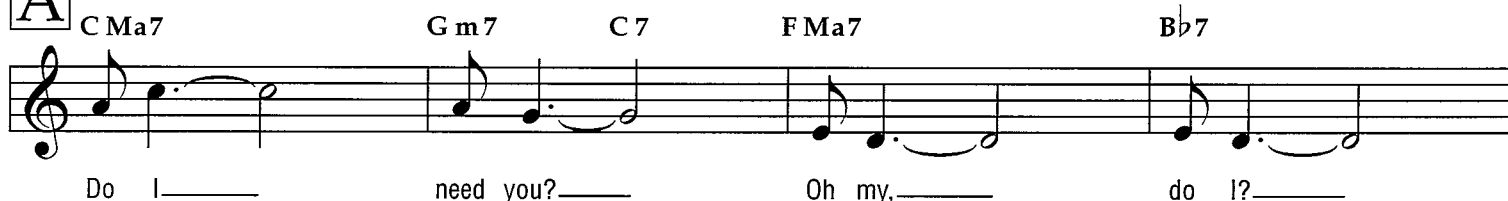
Medium

Words and Music by Walter Hirsch
and Fred Rose

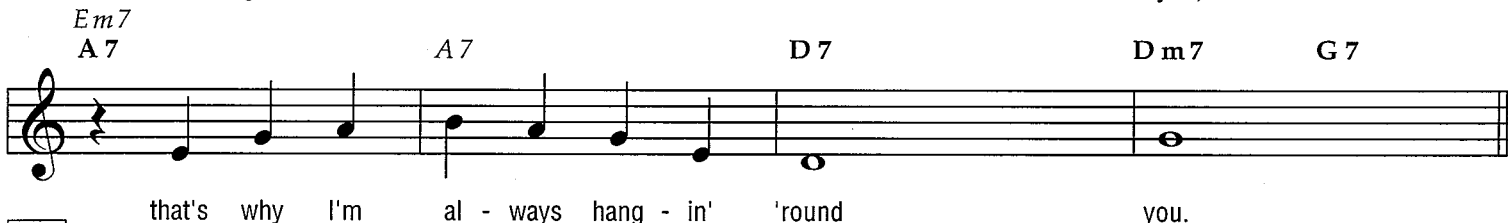
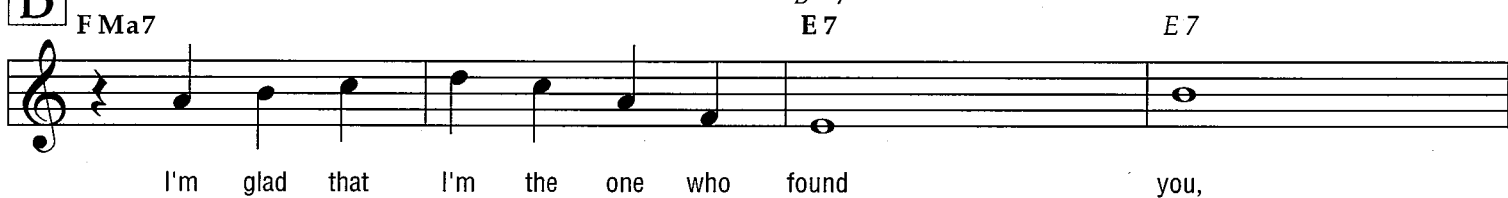
A



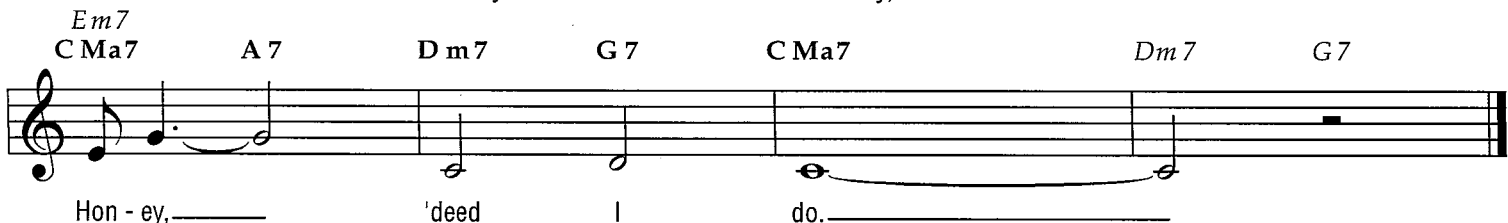
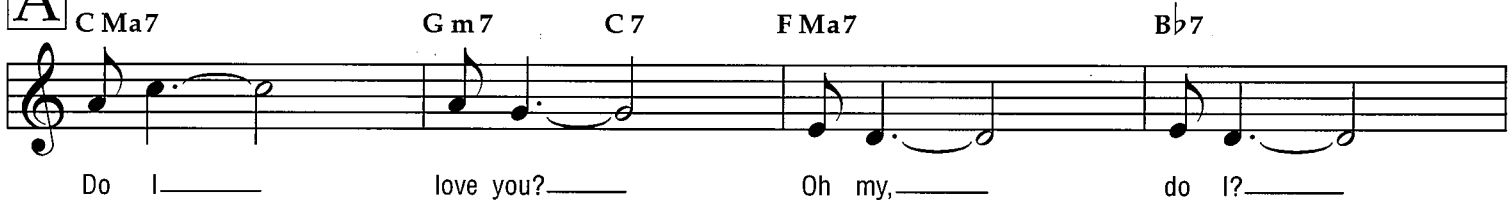
A



B



A



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Django

Ballad

By John Lewis

A

F m 7 B♭ m 7 C 7 ♭9 F m 7

F 7 B♭ m 7 E♭ 7 A♭ Ma 7

D♭ Ma 7 G ∅ 7 G 7 C 7

B

F m 7 B♭ m 7 C 7 #5 F m 7

F m 7 B♭ m 7 C 7 #5 F m 7

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Do Nothin' Till You Hear from Me

Medium

Words and Music by Bob Russell
and Duke Ellington

A $B\flat Ma7$ $F m7$ $B\flat7$ $E\flat Ma7$ $E\flat m7$ $A\flat7$

Do noth-in' till you hear from me, pay no at-ten-tion to what's said, why peo-ple tear the seam of

$B\flat Ma7$ $G7\sharp5$ $C7$ $F7$ $B\flat Ma7$ $C m7$ $F7$

an-y-one's dream— is o-ver my head.— Do Noth-in' Till You Hear From

A¹ $B\flat Ma7$ $F m7$ $B\flat7$ $E\flat Ma7$ $E\flat m7$ $A\flat7$

Me, at least con-si-der our ro-mance, if you should take the word of

$B\flat Ma7$ $G7\sharp5$ $C7$ $F7$ $B\flat Ma7$ $E\flat7$ $B\flat Ma7$ $A\flat m7$ $D\flat7$

oth-er's you've heard— I have-n't a chance.— True, I've been

B $G\flat Ma7$ $A\flat m7$ $D\flat7$ $G\flat Ma7$ $A\flat m7$ $D\flat7$ $G\flat Ma7$ $A\flat m7$ $D\flat7$ $G\flat Ma7$

seen with some-one new,— but does that mean that I'm un-true?— When we're a -

$B\flat Ma7$ $G m7$ $C7$ $F7$

part— the words in my heart— re-veal how I feel— a-bout you. Some kiss may cloud my mem-o -

A² $B\flat Ma7$ $F m7$ $B\flat7$ $E\flat Ma7$ $E\flat m7$ $A\flat7$

ry, and oth-er arms may hold a thrill, but please do noth-in' till you

$B\flat Ma7$ $G7\sharp5$ $C7$ $F7$ $B\flat Ma7$ $C m7$ $F7$

hear it from me,— and you nev-er will.—

Don't Go to Strangers

Ballad

Words and Music by Russell Smith
and J. D. Martin

A $B\flat Ma7$ $F m7$ $B\flat7$ 3 $E\flat7$ $B\flat Ma7$ $D\emptyset7$ $G7\sharp5$

Build your dreams — to the stars a-bove, — but when you need — some-one true to love, —

$C m7$ $E\flat m7$ $A\flat7$ $C m7$ $F7$ $D m7$ $G7$ $C m7$ $F7$

don't go to stan-gers, dar-ling, come to me. —

A¹ $B\flat Ma7$ $F m7$ $B\flat7$ 3 $E\flat7$ $B\flat Ma7$ $D\emptyset7$ $G7\sharp5$

Play with fire — till your fin - gers burn — and when there's no — place for you to turn, —

$C m7$ $E\flat m7$ $A\flat7$ $C m7$ $F7$ $B\flat Ma7$ $E\flat7$ $B\flat Ma7$

don't go to stran-gers, dar-ling, come to me. — For when

B $F m7$ $B\flat7$ $F m7$ $B\flat7$ $E\flat Ma7$ 3 $F m7$ $B\flat7$ $E\flat Ma7$

you hear the call to fol - low your heart, you'll fol - low your heart, I know; — I've

$G m7$ $C7$ $G m7$ $C7$ $C m7$ 3 $F7$

been through it all, for I'm an old hand, and I'll un - der - stand — if you go. So,

A² $B\flat Ma7$ $F m7$ $B\flat7$ 3 $E\flat7$ $B\flat Ma7$ $D\emptyset7$ $G7\sharp5$

make you mark — for your friends to see — but when you need — more than com - pa - ny, —

$C m7$ $E\flat m7$ $A\flat7$ $C m7$ $F7$ $B\flat Ma7$ $G m7$ $C m7$ $F7$

don't go to stran-gers, dar-ling, come to me. —

Down the Old Ox Road

from the Motion Picture COLLEGE HUMOR

Medium

Words and Music by Sam Coslow
and Arthur Johnston

A

C Ma7 E7/B A m7

G m7

C7

F Ma7

Bb7



Down the Old Ox Road, { tho' you'll nev - er find out where it is by looking in maps — with a
thru my au - ri - des and ven - tri - cles my cor - pus - cles surge, — in my

C Ma7

A7

D7

D m7

G7sus4

C Ma7

A m7



lit - tle in - ves - ti - ga - tion you'll dis - cov - er per - haps — that this old tra - di - tion's not a place, but just a propo - si - tion called the {
cer - e - bel - um I feel a bi - o - log - i - cal urge. — My me - dul - la ob - lon - ga - ta is in fa - vor of a mer - ger on the }

D7

G7

E^ø7

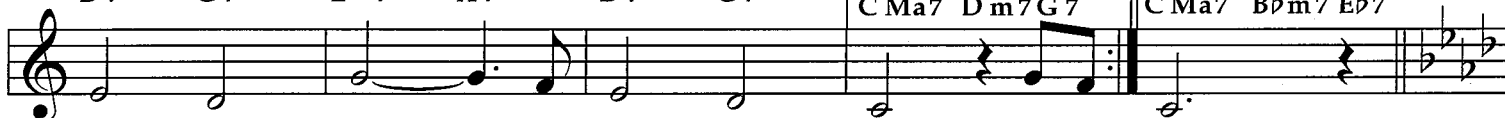
A7

D7

G7

1. C Ma7 D m7 G7

2. C Ma7 Bb m7 Eb7



Old Ox Road, — the Old Ox Road. Down the Road.

B

Ab Ma7

A^ø7₃

Bb m7 Eb7

Bb m7

Eb7

Ab Ma7 Eb7

Ab Ma7

C7



Ox Road could be an - y ro - man - tic spot, a coun - try high - way or a moon - lit yacht. It could be in the par - lor where the

F m7

Bb m7 Eb7

Ab Ma7

A^ø7

Bb m7 Eb7

Ab Ma7

D m7 G7



lights are burn - ing low. It could be in the mo - vies in the ver - y last row. Down the

A

C Ma7

E7/B

A m7

G m7

C7

F Ma7

Bb7



Old Ox Road, in the ma - gic of the moonlight you are thrilled with de - light, — as the

C Ma7

A7

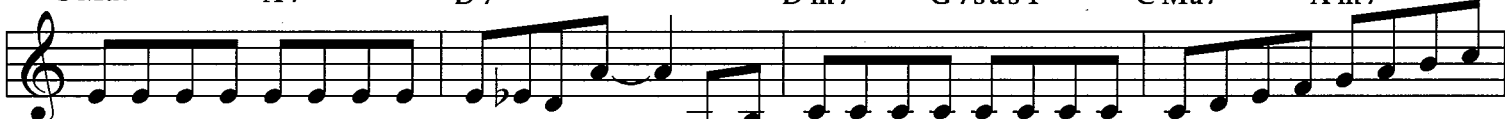
D7

D m7

G7sus4

C Ma7

A m7



leaves that flut - ter o' er you whis - per "Love her to - night." — Why keep wait - ing and de - bat - ing when you know it's time for ma - ting on the

D7

G7

E^ø7

A7

D7

G7

C Ma7

D m7 G7



Old Ox Road, — the Old Ox Road.

Early Autumn

Ballad

Words by Johnny Mercer
Music by Ralph Burns and Woody Herman

A F Ma7 B $\emptyset$ 7 E7 Eb Ma7 A $\emptyset$ 7 D7

When an ear - ly au - tumn walks the land — and chills the breeze, and touch - es with her hand — the sum - mer trees, per -

Db Ma7 G $\emptyset$ 7 C7 F Ma7 D m7 G m7 C7

haps you'll un - der - stand — what mem - o - ries I own. — There's a dance pa -

A¹ F Ma7 B $\emptyset$ 7 E7 Eb Ma7 A $\emptyset$ 7 D7

vil - ion in the rain — all shut - tered down, a wind - ing coun - try lane — all rus - set brown, a

Db Ma7 G $\emptyset$ 7 C7 F Ma7 B $\flat$ 7 F Ma7 Am7 Ab $\emptyset$ 7

frost - y win - dow pane — shows me a town grown lone - ly. — That spring of

B G m7 C7 Am7 F Ma7 Ab $\emptyset$ 7 G m7 C7 F Ma7

ours that start - ed so A - pril heart - ed, seemed made for just a boy and girl. — I nev - er

F m7 B $\flat$ 7 Eb Ma7 Ab7 G Ma7 F $\sharp$ 7 F7 E7 $\sharp$ 9 Eb7 D Ma7 Db7 $\flat$ 9 C7

dreamed, did you, an - y fall would come in view so ear - ly, ear - ly?

A¹ F Ma7 B $\emptyset$ 7 E7 Eb Ma7 A $\emptyset$ 7 D7

Dar - ling, if you care — please let me know, I'll meet you an - y - where, — I miss you so, let's

Db Ma7 G $\emptyset$ 7 C7 F Ma7 D m7 G m7 C7

nev - er have to share — an - oth - er ear - ly au - tumn. —

The End of a Love Affair

Words and Music by
Edward C. Redding

Medium

A $\text{\textcircled{S}}$

G m7 C7 3 F Ma7 F m7 B $\flat$ 7 3 E $\flat$ Ma7 To Coda $\text{\textcircled{C}}$

So I walk a lit - tle too fast, and I drive a lit - tle too fast, and I'm
talk a lit - tle too much, and I laugh a lit - tle too much, and my
smoke a lit - tle too much, and I drink a lit - tle too much, and the

E $\flat$ m7 A $\flat$ 7 E $\flat$ m7 A $\flat$ 7 D $\flat$ Ma7 C7 1. F Ma7 2. F Ma7

reck - less, it's true, but what else can you do at the end of a love af - fair? So I stare. Do they
voice is too loud when I'm out in a crowd, so that peo - ple are apt to

B

D m7 G7 D m7 G7 D m7 G7 D m7 G7

know, do they care, that it's on - ly that I'm lone - ly and low as can be? And the

C Ma7 A m7 D7 D m7 G7 G m7 C7 D.S. al Coda

smile on my face is - n't real - ly a smile at all! So I

CODA

E $\flat$ m7 A $\flat$ 7 E $\flat$ m7 A $\flat$ 7 D $\flat$ Ma7 C7 C m7 F7

tunes I re - quest are not al - ways the best, but the ones where the trum - pets blare! So I

C

B $\flat$ Ma7 E $\flat$ 7 3 F Ma7 A $\flat$ 7

go at a mad - den - ing pace, and I pre - tend that it's tak - ing her place. But what

G m7 C7 G m7 C7 F Ma7 G m7 C7

else can you do at the end of a love af - fair?

Fly Me to the Moon

(In Other Words)

Words and Music by
Bart Howard

Medium

A A m7 D m7 G 7 C Ma7

Fly me to the moon, and let me play a - mong the stars;

F Ma7 B $\emptyset$ 7 E 7 A m7

let me see what spring is like on Ju - pi - ter and Mars. In

B D m7 G 7 C Ma7 A 7

oth - er words, _____ hold my hand! _____ In

D m7 G 7 B $\emptyset$ 7 E 7

oth - er words, _____ dar - ling, kiss me! _____

A A m7 D m7 G 7 C Ma7

Fill my heart with song, and let me sing for - ev - er - more;

F Ma7 B $\emptyset$ 7 E 7 A m7

you are all I long for, all I wor - ship and a - dore. In

C D m7 G 7 E $\emptyset$ 7 A 7

oth - er words, _____ please be true! _____ In

D m7 G 7 C Ma7 B $\emptyset$ 7 E 7

oth - er words _____ I love you! _____

from the Motion Picture CASBAH

Lyric by Leo Robin
Music by Harold Arlen

A

B $A\flat Ma7$ $B\flat m7$ $E\flat7$ $A\flat Ma7$ $D\flat7$ $C7$

Find the one, find the one, then to-ge-th-er you will find the sun.— For

A¹

A

Fm7 G $\emptyset$ 7 C7 Fm7 B $\flat$ m7

ev - 'ry heart there's a mo - ment, — for ev - 'ry hand a glove, —

D $\flat$ 7 C7 $\sharp$ 5 G7 $\sharp$ 5 C7 Fm7 G $\emptyset$ 7 C7

— and for ev - 'ry wo - man, a man to love. Where is she?

Fm7 G $\emptyset$ 7 C7 Fm7 G $\emptyset$ 7 C7

Where is the one for me? —

For Heaven's Sake

Ballad

Words and Music by Don Meyer,
Elise Bretton and Sherman Edwards

A

Bbm7 Eb7 Am7 FMa7 D7 Gm7 C7 FMa7

For Heav-en's sake, — let's fall in love, — it's no mis-take — to call it love. An an-gel's

Bbm7 Eb7 Am7 FMa7 Ab°7 Gm7 C7 FMa7

hold - ing hands with me, — how heav-en - ly — Heav-en can be. Here is ro -

A¹

Bbm7 Eb7 Am7 FMa7 D7 Gm7 C7 FMa7

mance — for us to try, — here is the chance — we can't de - ny. While Heav-en's

Bbm7 Eb7 Am7 FMa7 Ab°7 Gm7 C7 FMa7

giv - ing us the break — let's fall in love, — for Heav-en's sake.

B

Ebm7 Ab7 B7 DbMa7 Ebm7 Ab7 B7 DbMa7 G°7 C7

Don't say a word, my dar - ling, don't break a spell like this.

Fm Fm(Ma7) Db7 Fm7 Bb7 Bbm7 Eb7 Gm7 C7

Just hold me tight, we're a - lone in the night, and Heav-en is here in a kiss. This pair of

A¹

Bbm7 Eb7 Am7 FMa7 D7 Gm7 C7 FMa7

eyes — can see a star, — so par - a - dise — can't be so far. Since Heav-en's

Bbm7 Eb7 Am7 FMa7 Ab°7 Gm7 C7 FMa7

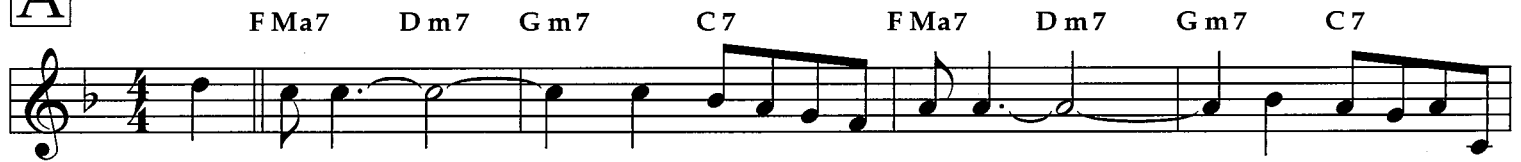
what we're dream - ing of, — for Heav-en's sake, — let's fall in love.

For Sentimental Reasons

Ballad

Words by Deek Watson
Music by William Best

A



I love you _____ for sen - ti - men - tal rea - sons, _____ I hope you do be -



lieve me, _____ I'll give you my heart. _____ I

A¹

love you _____ and you a - lone were meant for me, _____ please give your lov - ing



heart to me, _____ and say we'll nev - er part. _____ I

B



think of you ev - 'ry morn - ing, dream of you ev - 'ry night.



Dar - ling, I'm nev - er lone - ly when - ev - er _____ you're in sight. I

A²

love you _____ for sen - ti - men - tal rea - sons, _____ I hope you do be -



lieve me, _____ I've giv - en you my heart. _____

Freddie Freeloader

By Miles Davis

Medium

B $\flat$ 7

E $\flat$ 7 B $\flat$ 7

F7 E $\flat$ 7 A $\flat$ 7

B $\flat$ 7

E $\flat$ 7 B $\flat$ 7

F7 E $\flat$ 7 B $\flat$ 7

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Get Me to the Church on Time

Bright

from MY FAIR LADY

Words by Alan Jay Lerner

Music by Frederick Loewe

A

C Ma7 **Dm7** **G7** **C Ma7** **Dm7** **G7**

I'm get - ting mar - ried in the morn - ing.
I got - ta be there in the morn - ing.

C Ma7 **Dm7** **G7** **C Ma7** **To Coda** **⊕**

Ding! Dong! The bells are gon - na chime.
Spruced up and look - ing in my prime.

Dm7 **G7** **Dm7** **G7**

Pull out the stop - per; Let's have a whop - per; But
Girls, come and kiss me; Show how you'll miss me, But

Dm7 **G7** **G7** **1. C Ma7** **Dm7** **G7** **2. C Ma7** **Gm7** **C7**

get me to the church on time! time! If I am
get me to the church on

B

F Ma7 **C Ma7**

dan - cing, roll up the floor! If I am

D7 **Dm7** **G7** **D.C. al Coda**

whist - ling, whewt me out the door! For

C

⊕ CODA **Dm7** **G7** **E[♭]7** **A7**

Kick up a rum - pus, but don't lose the com - pass; And

Dm7 **G7** **Em7** **Am7**

get me to the church, get me to the church. For

Dm7 **G7** **Dm7** **G7** **C Ma7** **Dm7** **G7**

Pete's sake, get me to the church on time!

*Note: For D.C. al Coda, use first set of lyrics.

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From This Moment On

Medium

from OUT OF THIS WORLD

Words and Music by
Cole Porter

A

F m7 G $\emptyset$ 7 C7

From this mo - ment on, _____

G $\emptyset$ 7 C7b9 F m7 Eb m7 Ab7

you for me, dear,

Db Ma7 Gb7

on - ly two for tea, dear,

Cm7 Ab Ma7 B $\circ$ 7 Bb m7 G $\emptyset$ 7 C7

from this mo - ment on. _____

A¹

F m7 G $\emptyset$ 7 C7

From this hap - py day, _____

G $\emptyset$ 7 C7b9 F m7 Eb m7 Ab7

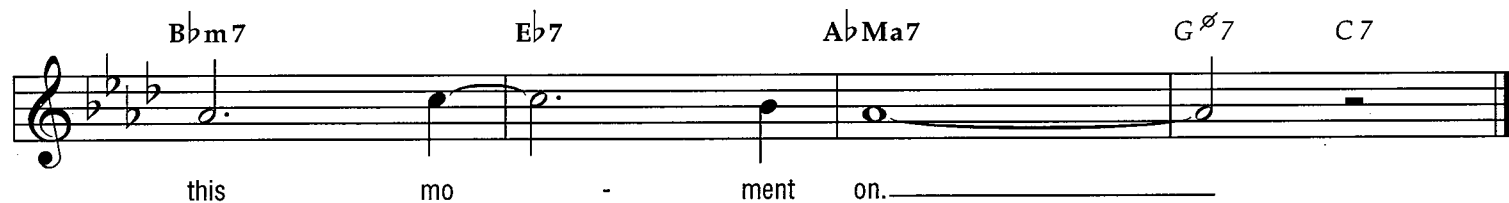
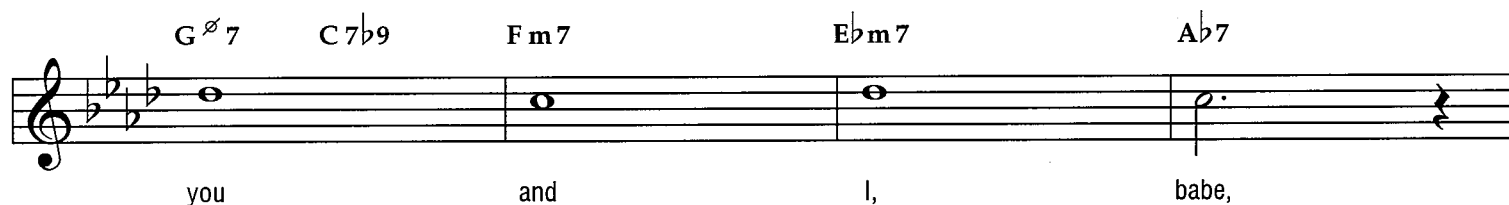
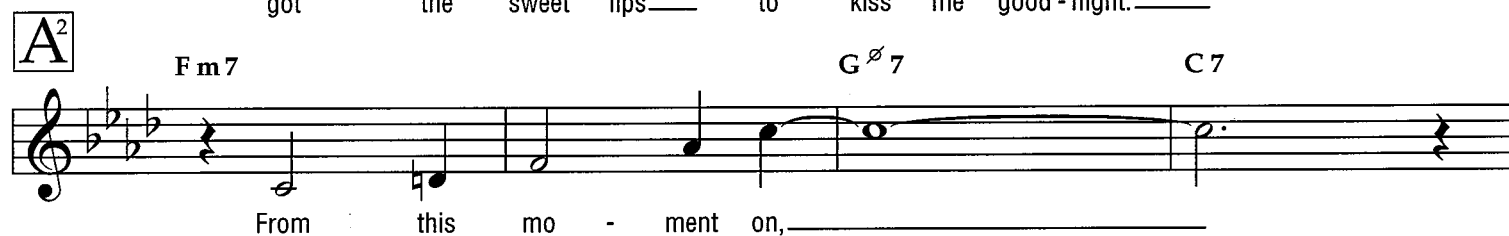
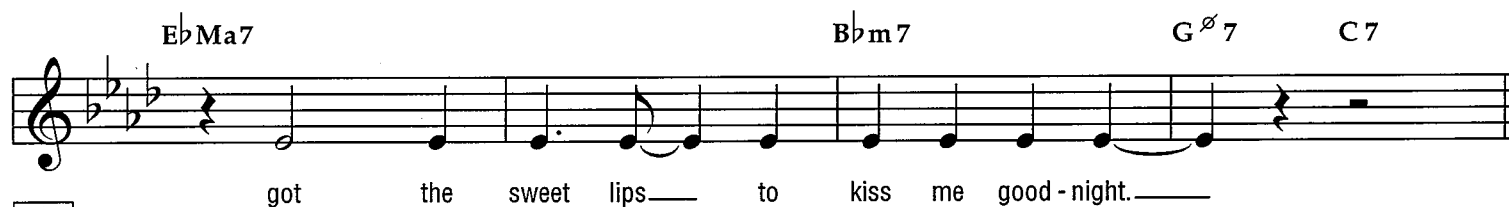
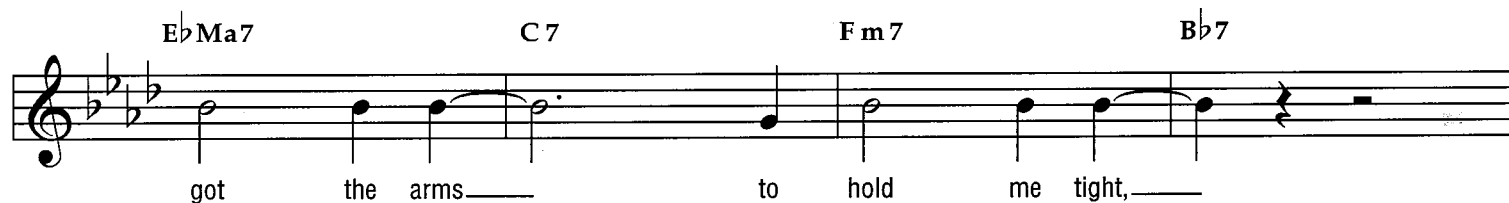
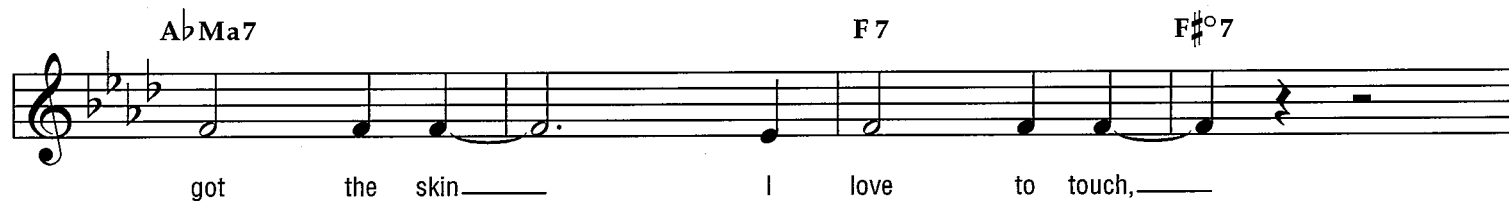
no more blue songs,

Db Ma7 Gb7

on - ly whoop - dee - doo songs,

Cm7 Ab Ma7 B $\circ$ 7 Bb m7 Eb7 Eb m7 Ab7

from this mo - ment on. _____ For you've



The Girl That I Marry

Ballad

from the Stage Production ANNIE GET YOUR GUN

Words and Music by
Irving Berlin**A**

B♭Ma7

Gm7

Cm7

F7



The girl that I mar - ry will have to be as
nails will be pol - ished and in her hair, she'll

Cm7

F7

B♭Ma7

To Coda

**B**

soft and as pink as a nur - ser y. The
wear a gar - den - ia. And I'll be there, 'stead of

Cm7

F7

B♭Ma7

Cm7

F7



girl I call my own will wear

B♭Ma7

Cm7

F7

Dm7

Gm7

Cm7

F7

D.S. al Coda



sat - in and lac - es and smell of col - ogne. Her

C

CODA

Fm7

B♭7

E♭Ma7



flit - in' I'll be sit - tin' next to

E♭Ma7

E°7

Dm7

G7

Cm7

F7



her and she'll purr like a kit - ten. A

A¹

B♭Ma7

Gm7

Cm7

F7



doll I can car - ry, the girl that I mar - ry must

B♭Ma7

Gm7

Cm7

F7



be.

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Glad to Be Unhappy

from ON YOUR TOES

Ballad

Words by Lorenz Hart
Music by Richard Rodgers

A

B♭m7 G♭7 B♭m7 E♭7 B♭m7 E♭7

Fools rush in, so here I am, ver - y glad to be un - hap - py. —

B♭m7 G♭7 B♭m7 E♭7 A♭Ma7 C♭7 F7

I can't win, but here I am, more than glad to be un - hap - py. —

B

B♭m7 E♭7 C♭m7 F7 B♭m7 E♭7 A♭Ma7 E♭m7 A♭7

Un - re - qui - ted love's a bore, and I've got it pret - ty bad.

D♭Ma7 D♭7 G7 C♭m7 F7 B♭m7 E♭7 A♭Ma7 C♭7 F7

But for some - one you a - dore, it's a plea - sure to be sad.

A

B♭m7 G♭7 B♭m7 E♭7 B♭m7 E♭7

Like a stray - ing ba - by lamb with no mam - my and no pap - py, — I'm so un -

C♭7 F7 B♭m7 E♭7 A♭Ma7 C♭7 F7

hap - py but oh, so glad. —

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Good Morning Heartache

Ballad

Words and Music by Dan Fisher,
Irene Higginbotham and Ervin Drake

A Cm Cm(Ma7) Cm7 Cm6 F Ma7 A $\emptyset$ 7 3 D7

Good morn-ing heart-ache, you old gloom-y sight. ——— Good morn-ing heart-ache, thought we said good-bye last night. ———

G m7 Eb7 A m7 Ab m7 G m7 C7#9 F Ma7 D $\emptyset$ 7 G7

I turned and tossed un - til it seemed you had gone, ——— but here you are with the dawn. ———

A¹ Cm Cm(Ma7) Cm7 Cm6 F Ma7 A $\emptyset$ 7 3 D7

Wish I'd for - get you but you're here to stay. ——— It seems I met you when my love went a-way. ———

G m7 Eb7 A m7 Ab m7 G m7 C7#9 F Ma7

Now ev - 'ry day I start by say-ing to you ——— good morn-ing heart-ache, what's new? ———

B E $\emptyset$ 7 A7#9 D m7 E $\emptyset$ 7 A7 D Ma7

Stop haunt-ing me now, ——— can't shake you no-how. ———

D m7 G7#9 C Ma7 Eb m7 Ab7 D $\emptyset$ 7 G7

Just leave me a-lone. ——— I've got those Mon - day blues straight through Sun - day blues.

A² Cm Cm(Ma7) Cm7 Cm6 F Ma7 A $\emptyset$ 7 3 D7

Good morn-ing heart-ache, here we go a - gain. ——— Good morn-ing heart-ache, you're the one who knew me when. ———

G m7 Eb7 A m7 Ab m7 G m7 C7 F Ma7 D $\emptyset$ 7 G7

Might as well get used to you hang-ing a - round, ——— good morn-ing heart-ache, sit down. ———

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Gotta Be This or That

Medium

Words and Music by
Sunny Skylar

A G Ma7 E 7

If you ain't wrong _____ you're right, _____ if it ain't dark _____ it's light, _____

A m 7 F 7 A m 7 D 7 G Ma7 A m 7 D 7

if you ain't sure _____ you might, _____ got-ta be this or that. _____

A G Ma7 E 7

If it ain't full _____ it's blank, _____ if you don't spend _____ you bank, _____

A m 7 F 7 A m 7 D 7 G Ma7

if it ain't Bing _____ it's Frank, _____ got-ta be this or that. _____ Who

B Dm 7 G 7 G 7 C Ma7

can it be _____ if it ain't me? _____ I know it's not your bro - ther. _____

A 7 A m 7 D 7

Can't you see _____ it's got - ta be _____ one way or the oth - er. _____

A G Ma7 E 7

Tell me what I _____ must know, _____ if you don't like _____ I'll go, _____

A m 7 F 7 A m 7 D 7 G Ma7 A m 7 D 7

if it ain't "yes" _____ it's "no," _____ got-ta be this or that. _____

Half Nelson

Words and Music by
Miles Davis

Bright

Chords and musical notation details:

- Staff 1: C Ma7, F m7 (with triplet 3)
- Staff 2: Bb7, C Ma7
- Staff 3: B m7 (with triplet 3), E7 (with triplet 3), Bb m7 (with triplet 3), Eb7 (with triplet 3), Ab Ma7
- Staff 4: A m7 (with triplet 3), D7, D m7 (with triplet 3)
- Staff 5: G7 (with triplet 3), C Ma7, Eb Ma7, Ab Ma7, Db Ma7

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Harlem Nocturne

Ballad

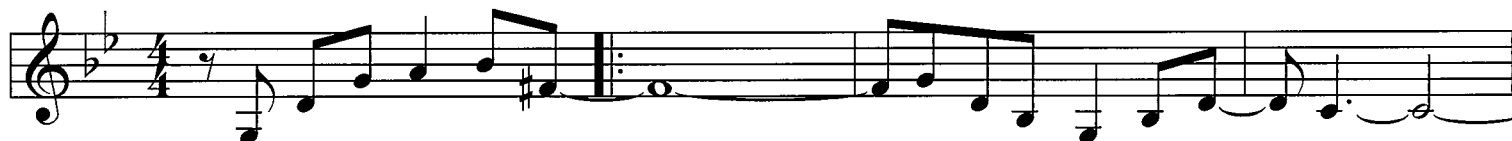
Words by Dick Rogers
Music by Earle Hagen

A



G m(Ma7)

C m7

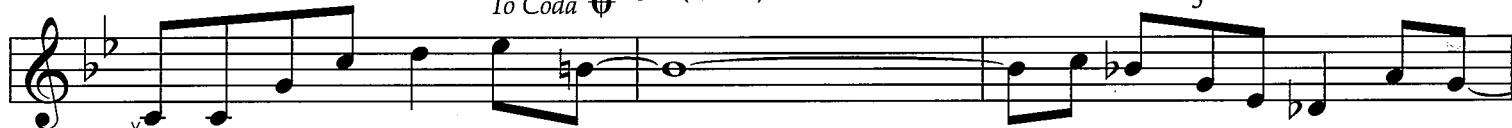


Deep mu - sic fills the night, _____ deep in the heart of Har - lem, _____
 _____ a noc - turne born in Har - lem, _____
 _____ the mel - o - dy lives e - ver, _____

To Coda  C m(Ma7)A $\emptyset$ 7

3

Eb7 D7



_____ and tho' the stars are bright, _____ the dark - ness is taunt - ing me. _____
 _____ that mel - an - cho - ly strain _____ for - ev - er is haun - ting me. _____
 _____ for lone - ly hearts to learn. _____

1.
G m7A $\emptyset$ 7

D7

2.
G m7

Oh, what a sad re - frain, _____ The

B

Bb7

F m7

Bb7

F m7

Bb7

F m7

Bb7



mel - o - dy clings _____ a - round my heart strings, _____ it won't let me go _____ when I'm lone - ly. _____ I
 in - di - go tune, _____ it sings to the moon, _____ the lone - some re - frain _____ of a lov - er. _____ The

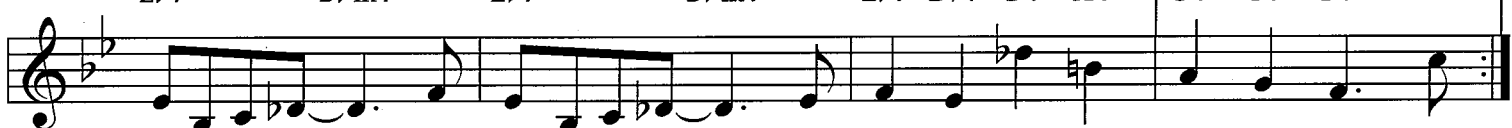
Eb7

Bbm7

Eb7

Bbm7

Eb7 Db7 B7 A7

1.
G7 C7 F7

hear it in dreams, _____ and some - how it seems _____ it makes me weep and I can't sleep. An
 mel - o - dy sighs, _____ it laughs and it cries, _____ a moon in blue that

2.

G7

F7

Eb7

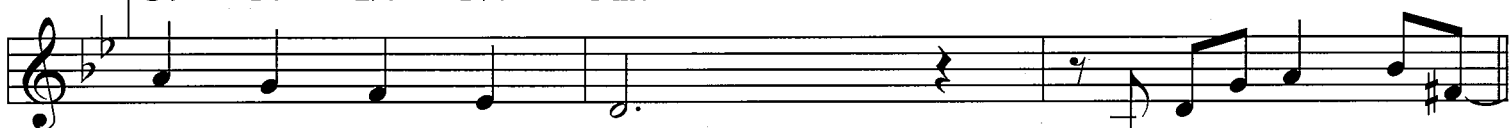
Db7

G m7

A $\emptyset$ 7

D7

D.S. al Coda



wails the long night thru.

Tho' with the dawn it's gone, _____

CODA



C m(Ma7)

A $\emptyset$ 7

3

Eb7

D7

G m7

A $\emptyset$ 7

D7



_____ of love in a Har - lem noc - turne. _____

Hello, Young Lovers

Medium

from THE KING AND I

Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

A

The musical score is written in 3/4 time on a single treble clef staff. It consists of eight lines of music. Chord symbols are placed above the staff: C Ma7, Dm7, Em7, Dm7, C Ma7, C#°7, Dm7, G7, Dm7, G7, Dm7, G7, C Ma7, Dm7, Em7, Dm7, C Ma7, C#°7, Dm7, G7, Dm7, G7, Dm7, G7, C Ma7, Gm7, C7. The lyrics are: Hel - lo young lov - ers, who - ev - er you are, I hope your trou - bles are few. All my good wish - es go with you to - night, I've been in love like you. Be brave young lov - ers and fol - low your star, be brave and faith - ful and true. Cling ver - y close to each oth - er to - night, I've been in love like you. I

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B

F Ma7

Gm7

Am7

Gm7



know how it feels to have wings on your heels, and to

Am7

Gm7

C7

F Ma7



fly down a street in a trance. You

B ø 7

E7

Am7

D7



fly down a street on a chance that you'll meet and you

Dm7

A7#5

Dm7

G7



meet not really by chance. Don't

A²

C Ma7

Dm7

Em7

Dm7



cry young lovers, what - ev - er you do, don't

C Ma7

C#o7

Dm7

G7



cry be - cause I'm a - lone.

Dm7

G7

Dm7

G7



All of my mem - 'ries are hap - py to - night,

Dm7

G7

Gm7

C7



I've had a love of my own.

C

F Ma7

Bb7

E7

A7



I've had a love of my own like yours,

Dm7

G7#9

C Ma7

Dm7

G7



I've had a love of my own.

Here Lies Love

Ballad

from the Motion Picture THE BIG BROADCAST

Words and Music by Leo Robin
and Ralph Rainger**A**

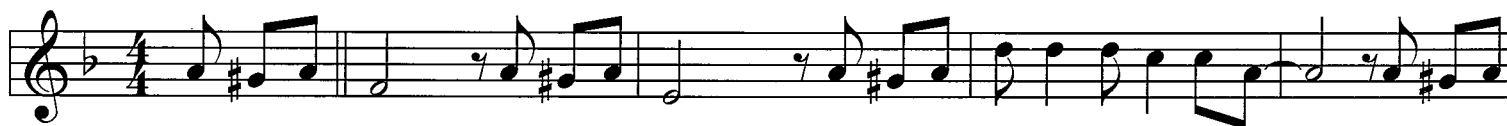
D m7

E $\emptyset$ 7

A7

D m7

G m7 C7

F Ma7 E $\emptyset$ 7 A7

The end has come, my heart is numb, 'twas like a bolt from the blue a-bove. I can't be-

D m7

G m7 C7

F Ma7

E $\emptyset$ 7

A7

D m7

B $\flat$ 7E $\emptyset$ 7

A7



lieve it but you are gone, dar-ling, and here lies love. The sky is

A¹

D m7

E $\emptyset$ 7

A7

D m7

G m7 C7

F Ma7

E $\emptyset$ 7 A7

dark, I hear a lark, he sounds as sad as a mourn-ful dove. The dew ap-

D m7

G m7 C7

F Ma7

E $\emptyset$ 7

A7

D m7

A7

D Ma7



pears like the tears of dawn, dar-ling, for here lies love. All my

BF $\sharp$ m7G $\sharp$ $\emptyset$ 7C $\sharp$ 7F $\sharp$ m7B $\emptyset$ 7

E7

A Ma7

B $\emptyset$ 7

E7



dreams lost be-yond re-call, dreams of spring blast-ed in the fall; you gave

A Ma7

G $\sharp$ $\emptyset$ 7

A Ma7

G $\sharp$ $\emptyset$ 7F $\sharp$ Ma7

A7



lips, you gave arms, I gave all! I ought to

A

D m7

E $\emptyset$ 7

A7

D m7

G m7 C7

F Ma7

E $\emptyset$ 7 A7

cry, my eyes are dry; there's on-ly one thing I'm con-cious of, I on-ly

D m7

G m7 C7

F Ma7

E $\emptyset$ 7

A7

D m7

A7

D Ma7



know that I can't go on, dar-ling, for here lies love.

Here's That Rainy Day

from CARNIVAL IN FLANDERS

Words by Johnny Burke
Music by Jimmy Van Heusen

Medium

A G Ma7 Bb7 Eb Ma7 Ab Ma7

May - be I should have saved those left - o - ver dreams,

A m7 D7 G Ma7 D m7 G7

fun - ny but here's that rain - y day.

B C m7 F7 Bb Ma7 Eb Ma7

Here's that rain - y day they told me a - bout, and I

A m7 D7 B m7 E7 A m7 D7

laughed at the thought that it might turn out this way.

A G Ma7 Bb7 Eb Ma7 Ab Ma7

Where is that worn out wish that I threw a - side,

A m7 D7 G Ma7 D m7 G7

af - ter it brought my lov - er near?

C C Ma7 A m7 D7 B m7 Bb°7

Fun - ny how love be - comes a cold, rain - y day;

A m7 D7 G Ma7 Am7 D7

fun - ny, that rain - y day is here.

Hey, Good Lookin'

Medium

Words and Music by
Hank Williams

A C Ma7

Hey, hey good look-in', what - cha got cook-in'?

D7 G7 C Ma7 D m7 G7

How's a-bout cook-in' some-thing up with me?

A C Ma7

Hey, sweet ba-by, don't you think may-be

D7 G7 C Ma7 G m7 C7

we could find us a brand new rec - i - pe? I got a

B F Ma7 C Ma7 F Ma7 C Ma7

hot rod Ford and a two dol - lar bill and I know a spot right o-ver the hill.

F Ma7 C Ma7 D7 G7

There's so-da pop and the danc - in's free, so if you wan-na have fun, come a - long with me.

A C Ma7

Hey, good look-in', what - cha got cook-in'?

D7 G7 C Ma7 D m7 G7

How's a-bout cook-in' some-thing up with me?

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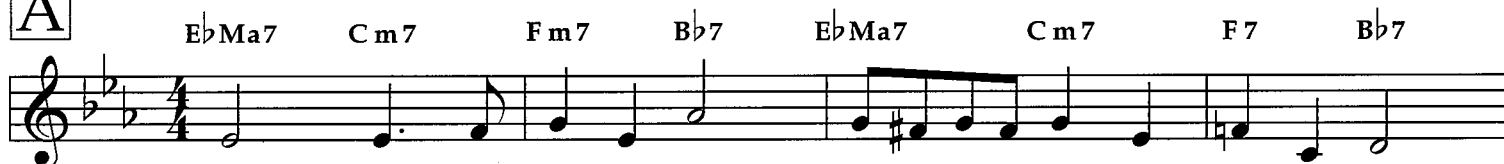
Hooray for Love

from the Motion Picture CASBAH

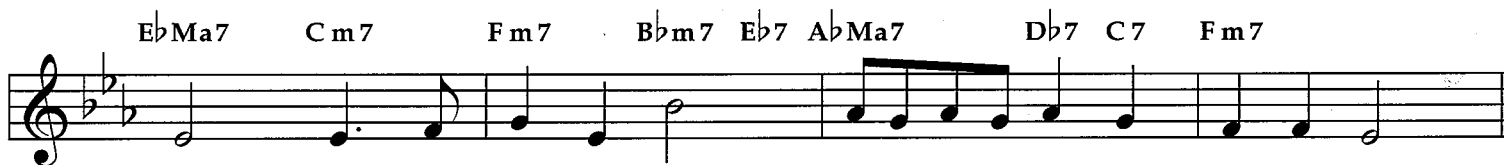
Lyric by Leo Robin
Music by Harold Arlen

Medium

A



Love! Love! Hoo - ray for love! Who is ev - er too bla - sé for love?
Some trust to fate for love, oth - ers have to take off weight for love.



Make this a night for love. If we have to fight, let's fight for love.
Some go ber - serk for love, loaf - ers ev - en go to work for love.

B



Some sigh and cry for love, ah, but in Pa - ree they die for love. Some waste a -
Sad songs are sobbed for love, peo - ple have their nos - es bobbed for love. Some say we



way for love, just the same, hoo - ray for love! _____ It's the
pay for love,

C

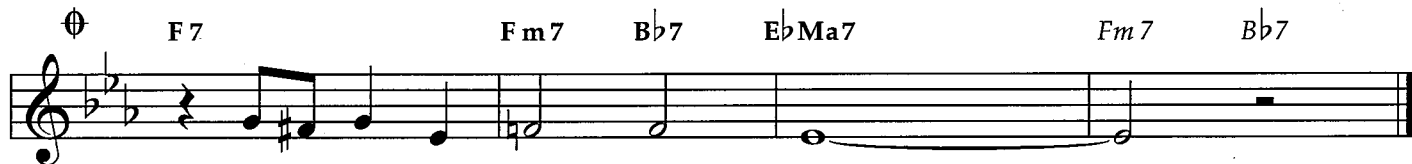


won - der of the world, _____ it's a rock - et to the moon, _____ it



gets you high, it gets you low, but once you get that glow, oh!

CODA



just the same, hoo - ray for love! _____

I Ain't Got Nobody

(And Nobody Cares for Me)

Medium

Words by Roger Graham

Music by Spencer Williams and Dave Peyton

A

G 7 A 7 C m 7

Now, I _____ ain't got no - bod - y and _____

Bm 7 G Ma 7 Bb° 7 A m 7 D 7 G Ma 7 A m 7 D 7

no - bod - y cares for me. _____

A¹

G 7 A 7

And _____ I'm sad and lone - ly,

A 7 A m 7 D 7

won't some - bod - y come and take a chance with me? _____

B

D m 7 G 7 C Ma 7

I'll sing sweet love songs, hon - ey, all the time,

E 7#5 A 7 D 7

if you'll come and be my sweet ba - by mine. 'Cause

A

G 7 A 7 C m 7

I _____ ain't got no - bod - y, and _____

Bm 7 G Ma 7 Bb° 7 A m 7 D 7 G Ma 7 A 7 D 7

no - bod - y cares for me. _____

I Can't Escape from You

from the Motion Picture RHYTHM ON THE RIVER

Medium

Words and Music by Leo Robin
and Richard Whiting

A

C Ma7

E m7

A7

D7



I'm free as a wan-der-ing breeze, _

I'm free to wan-der an-y-place— I please— and

Bb7

D m7

G7

C Ma7

D m7

G7



yet,

I can't es-cape from you. _

I'm

A¹

C Ma7

E m7

A7

D7



free as the birds in the trees, _

I'm ev-en free to sail the sev-en seas _ and

Bb7

D m7

G7

C Ma7

F7

C Ma7



yet,

I can't es-cape from you. _

I could

B

G m7

C7

G m7

C7

F Ma7



ride a-way _ and hide a-way, _ where we were miles a-part, _ but when

A m7

D7

A m7

D7

D m7

G7



I got there _ I'd find you there _ right in my heart. And so you

A²

C Ma7

E m7

A7

D7



see that I'm real-ly not free, _

I'm so a-fraid you might es-cape _ from me _ and

Bb7

D m7

G7

C Ma7

D m7

G7



yet,

I can't es-cape from you. _

I Could Have Danced All Night

Medium

from MY FAIR LADY

Words by Alan Jay Lerner

Music by Frederick Loewe

A $B\flat Ma7$

I could have danced all night, — I could have danced all night, and

$B\flat Ma7$ $B^{\circ}7$ $C m7$ $F7$

still have begged for more. — I could have

A¹ $C m7$ $C m(Ma7)$ $C m7$ $C m6$

spread my wings — and done a thou - sand things I've

$C m7$ $F7$ $B\flat Ma7$ $E^{\circ}7$ $A7$

nev - er done be - fore. — I'll nev - er

B $D Ma7$ $E m7$ $A7$ $D Ma7$ $G m7$ $C7$

know — what made it so ex - cit - ing, — why all at

$F Ma7$ $G m7$ $C7$ $F Ma7$ $C m7$ $F7$

once my heart took flight. — I on - ly

C $B\flat Ma7$ $D7^{\#9}$ $E\flat Ma7$ $A\flat7^*$

know when he — be - gan to dance with me, — I could have

$C m7$ $F7$ $B\flat Ma7$ $C m7$ $F7$

danced, danced, danced all night. —

* Note: This chord is commonly played even though it clashes with the melody.

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I Could Have Told You

Ballad

By Arthur Williams
and Carl Sigman

A

C7 Ab7 Dm7 BbMa7 3 3 Db°7

I could have told you she'd hurt you, she'd love you a while then de - sert you, if

Cm7 3 F7 BbMa7 Dm7 G7

on - ly you asked, I could have told you so. I could have

A¹

C7 Ab7 Dm7 BbMa7 3 3 Db°7

saved you some cry - ing, yes, I could have told you she's ly - ing, but

Cm7 3 F7 D°7 G7b9

you were in love and did - n't want to know. I hear her

B

Cm7 F7 BbMa7 Dm7 G7

now as I toss and turn and try to sleep. I hear her

Cm7 F7 BbMa7 Dm7 G7

now mak - ing prom - is - es she'll nev - er keep. And so it's

A²

C7 Ab7 Dm7 BbMa7 3 3 Db°7

o - ver and done with, she'll find some - one new to have fun with, thru

Cm7 3 F7 BbMa7 Dm7 G7

all of my tears I could have told you so.

I Don't Want to Cry Anymore

Ballad

from the Motion Picture RHYTHM ON THE RIVER

Words and Music by
Victor Schertzinger**A**

Each day just a-bout sun-set I watch you pass-ing my door, it's
all I can do not to run to you, — but I don't want to cry an-y-more.

A¹

Night time when there is moon-light, the same old moon we knew be-fore, it's
all I can do not to run to you, — but I don't want to cry an-y-more.

B

All that I've known a-bout hap-pi-ness, I found just be-ing with you.
Then I would find my-self los-ing my mind o-ver some care-less thing you'd do.

A²

Why can't I for-get you? I know so well what is in store; a mo-ment or two in the
clouds with you — then back where I was be-fore, but I don't want to cry an-y-more.

I Don't Want to Set the World on Fire

Medium

Words and Music by Sol Marcus,
Bennie Benjamin and Eddie Seiler

A

F Ma7 Am7 Ab°7 G m7

I don't want to set the world on fire, _____ I

C7 G m7 C7 A 7#5 D7 G m7 C7

just want to start _____ a flame in your heart. _____

A¹

F Ma7 Am7 Ab°7 G m7

In my heart I have but one de - sire, _____ and

C7 G m7 C7 F Ma7 Eb7 F Ma7

that one is you; _____ no oth - er will do. _____ I've

B

C m7 F7 C m7 F7 Bb Ma7

lost all am - bi - tion for world - ly ac - claim, _____ I just want to be the one you love. And

D m7 G7 D m7 G7 D m7 G7 G m7 C7#5

with your ad - mis - sion, that you feel the same _____ I'll have reached the goal I'm dream - ing of, _____ be - lieve _____ me!

A¹

F Ma7 Am7 Ab°7 G m7

I don't want to set the world on fire, _____ I

C7 G m7 C7 F Ma7 G m7 C7

just want to start _____ a flame in your heart. _____

I Get Along without You Very Well

(Except Sometimes)

Words and Music by Hoagy Carmichael
Inspired by a poem written by J.B. Thompson

Ballad or Medium

A

B♭Ma7 C m7 F7 B♭Ma7 Dm7 C#°7

I get a-long with - out you ver - y well, _____ of course I

C m7 F7 C m7 F7

do; _____ ex - cept when soft rains fall _____ and drip from

C m7 F7 C m7 F7

leaves, then I re - call the thrill of be - ing shel - tered in your

B♭Ma7 Dm7 C#°7 C m7 F7

arms, _____ of course I do. _____ But, I

C m7 A♭7 B♭Ma7 C m7 F7

get a - long with - out you ver - y well, _____

A¹

B♭Ma7 C m7 F7 B♭Ma7 Dm7 C#°7

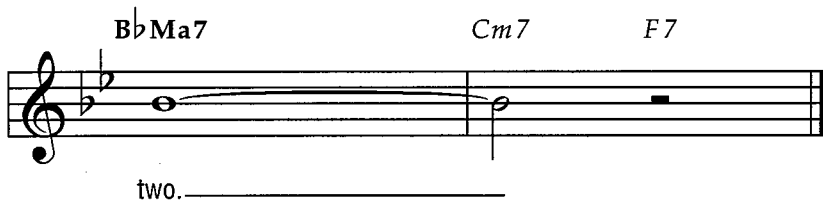
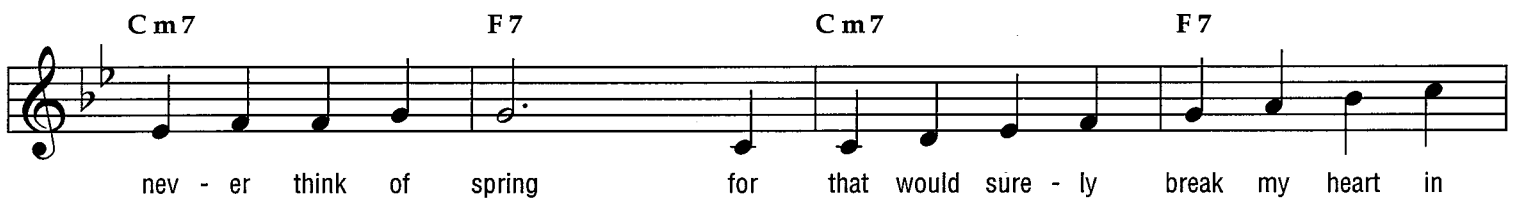
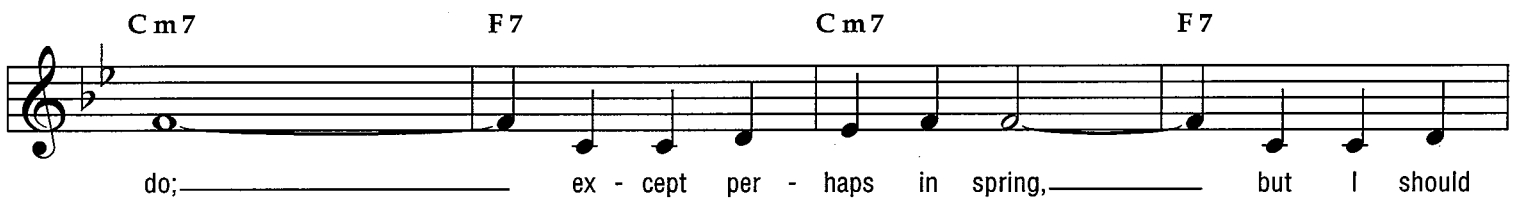
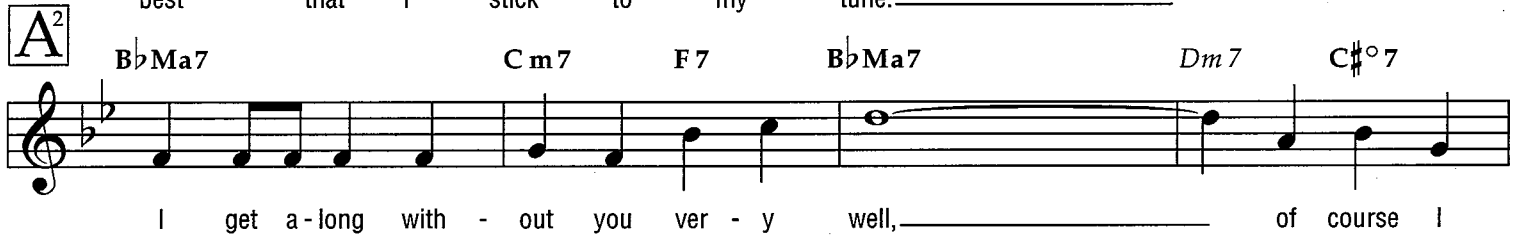
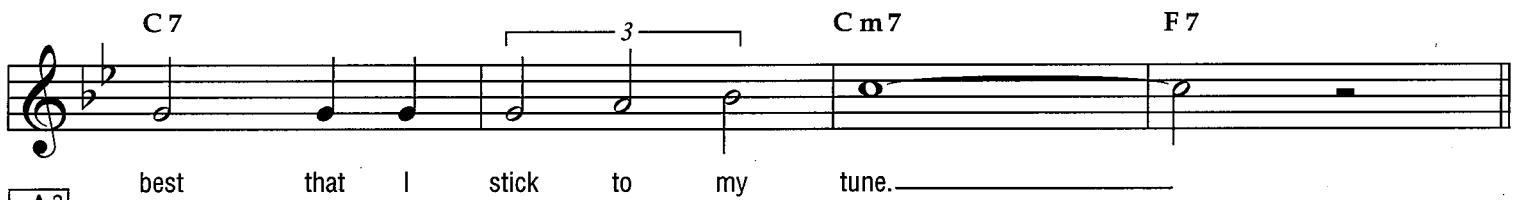
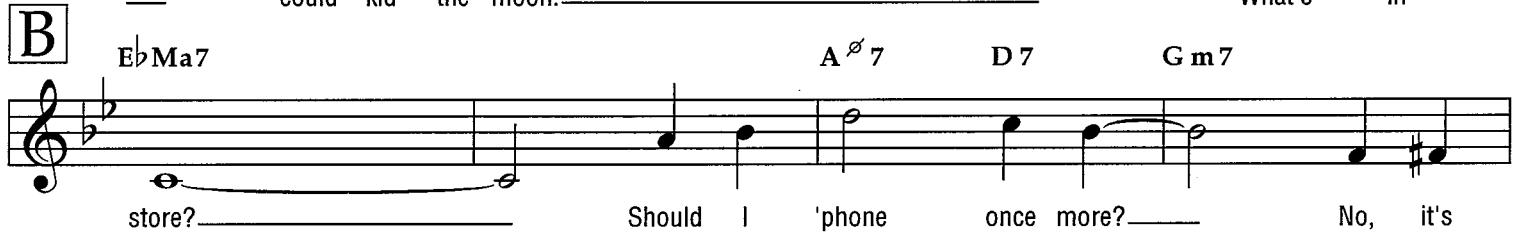
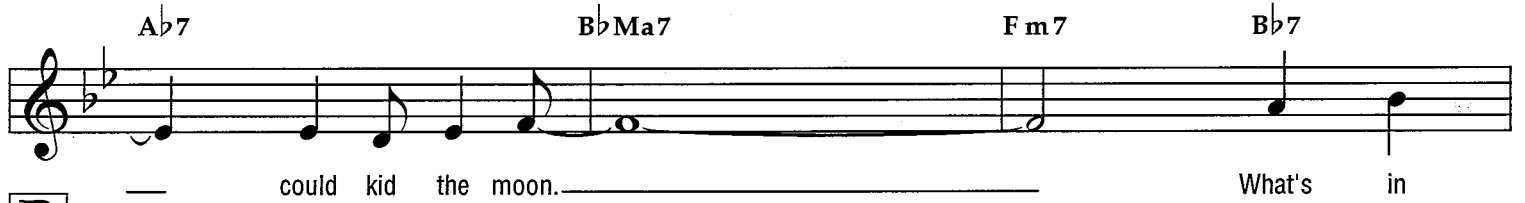
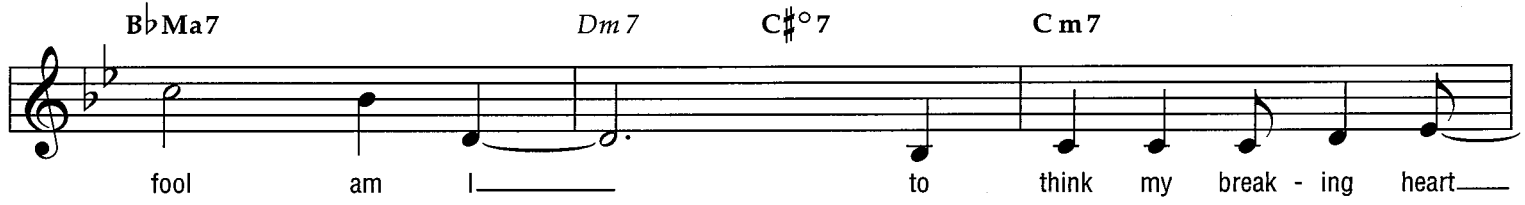
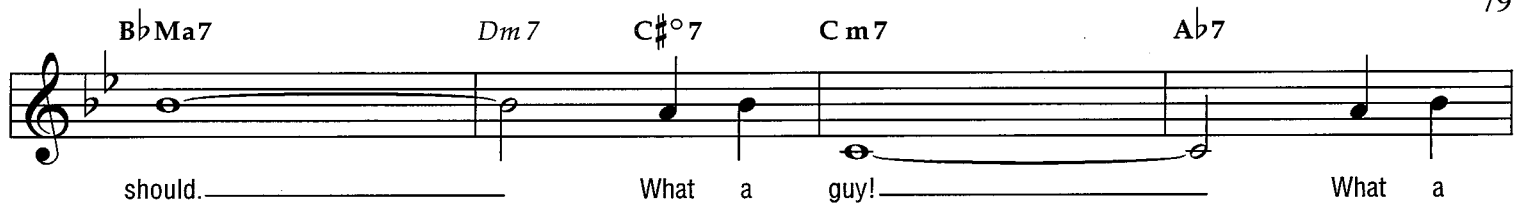
I've for - got - ten you, just like I should, _____ of course I

C m7 F7 C m7 F7

have; _____ ex - cept to hear your name _____ or some - one's

C m7 F7 C m7 F7

laugh that is the same. But I've for - got - ten you just like I



I Guess I'll Hang My Tears Out to Dry

Ballad

Words and Music by Sammy Cahn
and Jule Styne

A *Em*7 *C*Ma7 *E♭*m7 *D*m7 *G*7#5 *C*Ma7 *A*m7 *B*∅7 *E*7
*D*m7 *G*7

When I want rain, — I get sun-ny weath-er; I'm just as blue as the sky. —

*G*m7 *C*7 *F*Ma7 *B♭*7 *Em*7 *A*m7 *D*m7 *G*7 *C*Ma7 *D*m7 *G*7

Since love is gone, — can't pull my-self to-geth-er, guess I'll hang my tears out to dry. —

A *Em*7 *C*Ma7 *E♭*m7 *D*m7 *G*7#5 *C*Ma7 *A*m7 *B*∅7 *E*7
*D*m7 *G*7

Friends ask me out, — I tell them I'm bus-y, must get a new al-i-bi. —

*G*m7 *C*7 *F*Ma7 *B♭*7 *Em*7 *A*m7 *D*m7 *G*7 *C*Ma7

I stay at home, — and ask my-self where is she, guess I'll hang my tears out to dry. —

B *G*m7 *C*7 *G*m7 *C*7 *F*Ma7 *G*m7 *C*7 *F*Ma7

Dry lit-tle tear-drops, my lit-tle tear-drops, hang-ing on a string of dreams.

*Em*7 *A*7 *Em*7 *A*7 *D*m7 *G*7

Fly lit-tle mem-'ries, my lit-tle mem-'ries, re-mind her of our cra-zy schemes.

A¹ *Em*7 *C*Ma7 *E♭*m7 *D*m7 *G*7#5 *C*Ma7 *A*m7 *B*∅7 *E*7
*D*m7 *G*7

Some-bod-y said — just for-get a-bout her; I gave that treat-ment a try. —

*G*m7 *C*7 *F*Ma7 *B♭*7 *Em*7 *A*m7 *D*m7 *G*7 *F*∅7 *F*m7

Strange-ly e-nough, — I got a-long with-out her, then one day she passed me right by, — oh

*Em*7 *E♭*m7 *D*m7 *G*7 *C*Ma7 *D*m7 *G*7

well, I guess I'll hang my tears out to dry. —

I Hear Music

Medium

from the Paramount Picture DANCING ON A DIME

Words by Frank Loesser

Music by Burton Lane

A

D $\emptyset$ 7 G7 $\sharp$ 5 C7 F7 D $\emptyset$ 7 G7 $\sharp$ 5 C7 F7

I hear mu - sic, — might - y fine mu - sic, — the

B $\flat$ 7 E $\flat$ Ma7 B $\flat$ 7 E $\flat$ Ma7 F7 B $\flat$ Ma7 F7 B $\flat$ Ma7

mur-mur of a morn - ing breeze up there, — the rat-tle of the milk-man on the stair. —

A

D $\emptyset$ 7 G7 $\sharp$ 5 C7 F7 D $\emptyset$ 7 G7 $\sharp$ 5 C7 F7

Sure that's mu - sic, — might - y fine mu - sic, — the

B $\flat$ 7 E $\flat$ Ma7 B $\flat$ 7 E $\flat$ Ma7 F7 B $\flat$ Ma7 F7 B $\flat$ Ma7

sing-ing of a spar - row in the sky, — the perk-ing of the cof - fee right near by. —

B

Fm7 B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$ Ma7

There's my fa - v'rite mel - o - dy,

E $\flat$ m7 A $\flat$ 7 E $\flat$ m7 A $\flat$ 7 D $\flat$ Ma7 C $\flat$ m7 F7

you, my an - gel, phon - ing — me. —

A¹

D $\emptyset$ 7 G7 $\sharp$ 5 C7 F7 D $\emptyset$ 7 G7 $\sharp$ 5 C7 F7 B $\flat$ 7 E $\flat$ Ma7

I hear mu - sic, — might - y fine mu - sic, — and an - y - time I think my

B $\flat$ 7 E $\flat$ Ma7 F7 B $\flat$ Ma7 C $\flat$ m7 F7 B $\flat$ Ma7 C $\flat$ m7 F7

world is wrong, — I get me out of bed and sing — this song. —

I Left My Sugar Standing in the Rain

Medium

Lyric by Irving Kahal
Music by Sammy Fain

A

Cm7 D7 D $\emptyset$ 7 G7 Cm7 D $\emptyset$ 7 G7 Cm7 D $\emptyset$ 7 G7

'Cause I left my Sug - ar stand - ing in the rain, and my Sug - ar melt - ed a - way. — Sweet - er

A

Cm7 D7 D $\emptyset$ 7 G7 Cm7 D $\emptyset$ 7 G7 Cm7

than the sug - ar from the sug - ar cane; did - n't mean to treat her that way. — I

B

F7 C7 A $\emptyset$ 7 D7 G7

guess my sweet - ie thought I was a low - down kind, — did - n't re - a - lize that she was so re - fined. — Oh, I

A¹

Cm7 D7 D $\emptyset$ 7 G7 Cm7 D $\emptyset$ 7 G7 Cm7 D $\emptyset$ 7 G7

left my Sug - ar stand - ing in the rain and my Sug - ar melt - ed a - way. —

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I Love Lucy

from the Television Series

Lyric by Harold Adamson
Music by Eliot Daniel

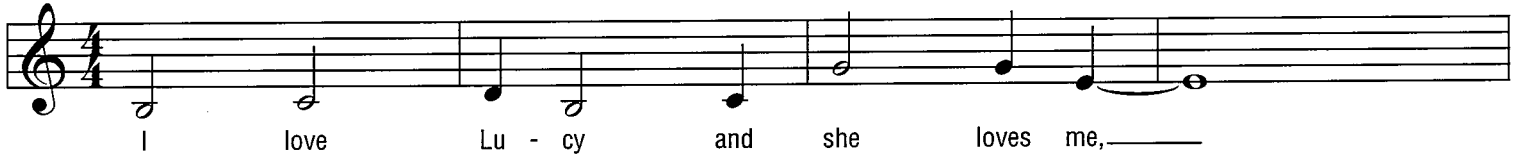
Bright

A

C Ma7

D m7

G 7



C Ma7

A m7

D 7

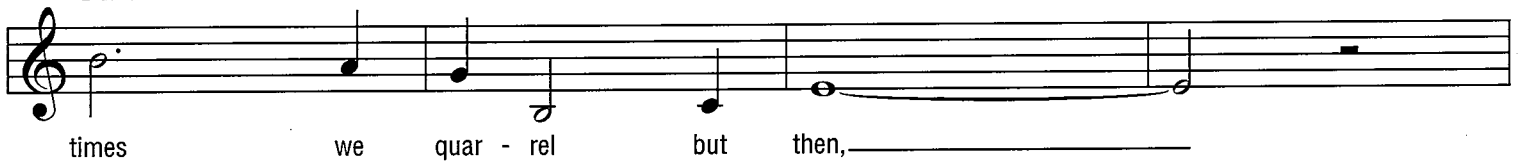


B

C Ma7

B m7

E 7



A Ma7

D m7

G 7



A

C Ma7

D m7

G 7



C Ma7

A m7

D 7

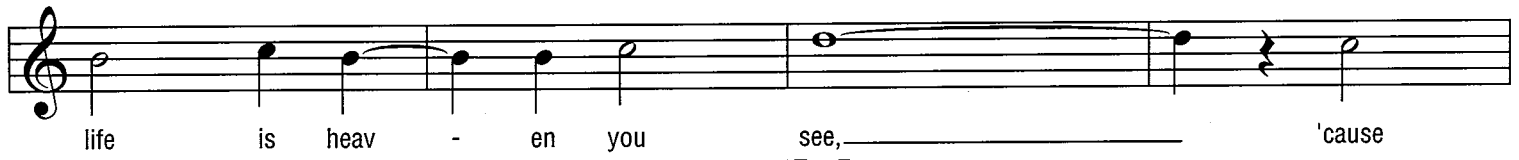


C

C Ma7

A m7

D 7

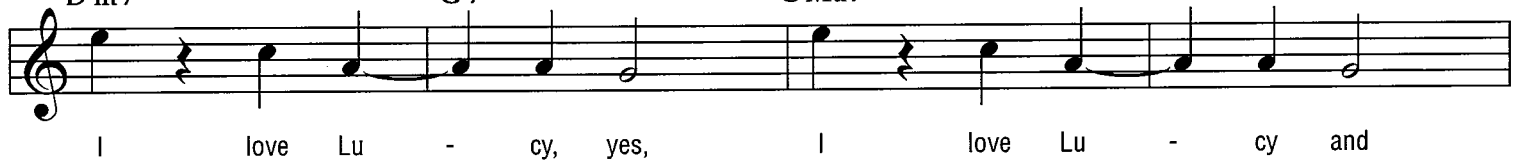


D m7

G 7

C Ma7

A 7



D 7

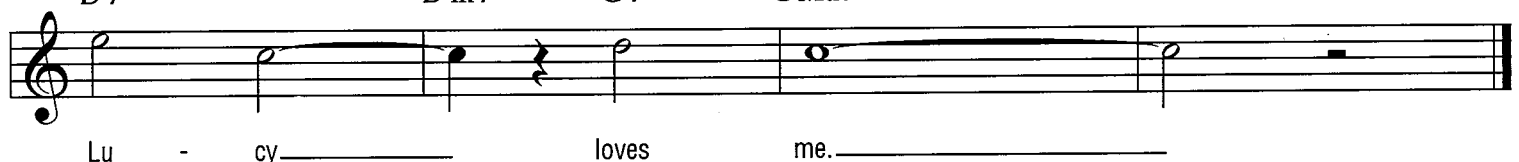
D m7

G 7

C Ma7

Dm 7

G 7



I Love Paris

from CAN-CAN

Words and Music by
Cole Porter

Medium

A C m7

I love Par - is in the spring - time, _____

D $\emptyset$ 7 G 7

I love Par - is in the fall, _____

B D $\emptyset$ 7 G 7 D $\emptyset$ 7 G 7

I love Par - is in the win - ter when it driz - zles,

D $\emptyset$ 7 G 7 C m7

I love Par - is in the sum - mer when it siz - zles.

A¹ C Ma7

I love Par - is ev - 'ry mo - ment, _____

C Ma7 E $\flat$ $\circ$ 7 D m7 G m7 C 7

ev - 'ry mo - ment of the year. _____

C F Ma7 F $\sharp$ $\circ$ 7 E m7 C Ma7 A 7

I love Par - is, why, oh why do I love Par - is?

D m7 G 7 C Ma7 D $\emptyset$ 7 G 7

Be - cause my love is near. _____

I Still Believe in You

Ballad

Words and Music by Peter Daniels,
Dick Allen and Carroll Coates

A $E\flat Ma7$ $G m7 C7$ $F m7$ $F\sharp^{\circ}7$ $G m7$ $C m7$ $A^{\circ}7$ $D7$

The dreams we used to share were cas-tles in the air, there's noth-ing but des-pair in view. I

$G m7$ $C7$ $F m7$ $B\flat7$ $G m7$ $C7$ $F m7$ $B\flat7$

know that I should grieve, and yet I still be-lieve in you. When

A¹ $E\flat Ma7$ $G m7 C7$ $F m7$ $F\sharp^{\circ}7$ $G m7$ $C m7$ $A^{\circ}7$ $D7$

peo-ple ask me why there's no more you and I, I cas-ual-y re-ply we're through. But

$G m7$ $C7$ $F m7$ $B\flat7$ $E\flat Ma7$ $A\flat7$ $E\flat Ma7$

what does that ach-ieve, they know I still be-lieve in you. I nev-er

B $B\flat m7$ $E\flat7$ $A\flat Ma7$ $F m7$ $B\flat m7$ $E\flat7$ $A\flat Ma7$ $D m7$ $G7$

will re-place the warmth of your em-brace, I'll nurse my heart till we start a - new. As long as

$C m7$ $F7$ $B\flat Ma7$ $G m7$ $C m7$ $F7$ $F m7$ $B\flat7b9$

I may live and have a love to give I'll save it on-ly for you; what else can I do? I

A¹ $E\flat Ma7$ $G m7 C7$ $F m7$ $F\sharp^{\circ}7$ $G m7$ $C m7$ $A^{\circ}7$ $D7$

know that if I pray, my faith will bring a day when dreams that went a - stray come true. And

$G m7$ $C7$ $F m7$ $B\flat7$ $E\flat Ma7$ $F m7$ $B\flat7$

so I still be-lieve and al-ways will be-lieve in you.

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I Thought About You

Ballad

Words by Johnny Mercer
Music by Jimmy Van Heusen

A $B\ \emptyset\ 7$ $F\ Ma\ 7$ $E\ 7$ $A\ 7$ $D\ 7$ $G\ 7$

I took a trip on a train— and I thought a - bout you,——

$G\ m\ 7$ $C\ 7$ $E\ \emptyset\ 7$ $A\ 7$ $D\ m\ 7$ $G\ 7$ $C\ m\ 7$ $F\ 7$

I passed a shad - ow - y lane— and I thought a - bout you.——

B $B\ b\ Ma\ 7$ $B\ b\ m\ 7$ $E\ b\ 7$ $F\ Ma\ 7$

Two or three cars— parked un - der the stars,—— a wind - ing stream.——

$B\ \emptyset\ 7$ $E\ 7$ $B\ \emptyset\ 7$ $E\ 7$ $A\ m\ 7$ $D\ 7$ $G\ m\ 7$ $C\ 7$

Moon shin - ing down— on some lit - tle town,—— and with each beam,—— same old dream.——

A $B\ \emptyset\ 7$ $F\ Ma\ 7$ $E\ 7$ $A\ 7$ $D\ 7$ $G\ 7$

At ev - 'ry stop that we made,—— oh, I thought a - bout you,——

$G\ m\ 7$ $C\ 7$ $E\ \emptyset\ 7$ $A\ 7$ $D\ m\ 7$ $G\ 7$ $C\ m\ 7$ $F\ 7$

but when I pulled down the shade,—— then I real - ly felt blue.—— I

C $B\ b\ Ma\ 7$ $B\ b\ m\ 7$ $E\ b\ 7$ $F\ Ma\ 7$ $B\ \emptyset\ 7$ $E\ 7$

peeked thru the crack— and looked at the track,—— the one go - ing back—— to you, and

$A\ m\ 7$ $D\ 7$ $G\ m\ 7$ $C\ 7$ $F\ Ma\ 7$ $G\ m\ 7$ $C\ 7$

what did I do?—— I thought a - bout you!——

I Wanna Be Loved

Medium

Words by Billy Rose and Edward Heyman

Music by John Green

A

C Ma7 F7#11 C Ma7 Eb m7 Ab7

I wan-na be loved — with in-spi - ra - tion, — I wan-na be loved start-ing to - night. In -

D m7 Ab7 G7 C#°7 D m7 G7 C Ma7 D m7 G7

stead of mere-ly hold-ing con-ver - sa - tion, — hold me tight. I wan-na be

A

C Ma7 F7#11 C Ma7 Eb m7 Ab7

loved, — I crave af - fec - tion, — those kiss-es of yours I'd glad - ly share. I
kissed — un - til I tin - gle, — I wan-na be kissed start-ing to - night, em -

D m7 Ab7 G7 C#°7 D m7 G7 C Ma7 G m7 C7

want your eyes to shine in my di - rec - tion, — make me care! — I want the
brace me till our heart-beats in - ter - min - gle, — wrong or right. I'm in the

B

F Ma7 B m7 E7 B m7 E7

kind of ro-mance — that should be strong and e - qual - ly as ten - der. — I on - ly
mood to a - dore; — I'm read - y for that well - known tur - tle - dov - ing. — I'm in no

A m7 D7 D m7 G7

ask for the chance — to know the mean-ing of — the word "sur - ren - der." — I wan-na be
mood to re - sist — and I in - sist the world — owes me a lov - ing. — I wan-na be

A

C Ma7 F7#11 C Ma7 Eb m7 Ab7

thrilled — by on - ly you, dear. — I wan-na be thrilled by your ca - ress. I
thrilled — to des-per - a - tion, — I wan-na be thrilled start-ing to - night. With

D m7 Ab7 G7 C#°7 D m7 G7 C Ma7 D m7 G7

wan - na find each dream of mine come true, dear, — I wan - na be loved. —
ev - 'ry kind of won - der - ful sen - sa - tion, — I wan - na be loved. — }

I Want to Talk About You

Ballad

Words and Music by
Billy Eckstine

A $E\flat Ma7$ $B\flat m7$ $E\flat7$ $A\flat Ma7$ $A\flat m7$ $D\flat7$

Don't tell me a-bout a night in June or a shad-y lane— be-neath a vel-vet moon. Don't

$G m7$ $C7$ $F m7$ $B\flat7$ $G7\sharp5$ $C7$ $F m7$ $B\flat7$

tell me, 'cause I want to talk a-bout you. Don't

A $E\flat Ma7$ $B\flat m7$ $E\flat7$ $A\flat Ma7$ $A\flat m7$ $D\flat7$

men- tion that wa- ter- fall or that grass-y spot— where crick-ets soft- ly call. Don't

$G m7$ $C7$ $F m7$ $B\flat7$ $E\flat Ma7$ $A\flat7$ $E\flat Ma7$

tell me 'cause I want to talk a-bout you. The

B $B\flat m7$ $E\flat7$ $B\flat m7$ $E\flat7$ $B\flat m7$ $E\flat7$ $A\flat Ma7$

moon—and the stars, the ob-jects on Mars, are things that we've talked of be- fore. But

$D m7$ $G7$ $C Ma7$ $A m7$ $D m7$ $G7$ $C Ma7$ $F m7$ $B\flat7$ $sus4$

your love for me was the ques-tion, your an-swer threw back heav-en's doors. So

A $E\flat Ma7$ $B\flat m7$ $E\flat7$ $A\flat Ma7$ $A\flat m7$ $D\flat7$

tell me your love will be sin-cere, then my dar- ling, you need-n't ev-er fear 'cause I

$G m7$ $C7$ $F m7$ $B\flat7$ $E\flat Ma7$ $F m7$ $B\flat7$

love you and I want to talk a-bout you.

I Wish I Didn't Love You So

Ballad

from the Paramount Picture THE PERILS OF PAULINE

Words and Music by
Frank Loesser

A

$E\flat Ma7$ $C m7$ $F m7$ $B\flat7$ $E\flat Ma7$ $B\flat m7$ $E\flat7$ $A\flat Ma7$ $D\flat7$



I wish I did-n't love you so. My love for

$E\flat Ma7$ $C m7$ $F m7$ $B\flat7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat7$



you should have faded long ago.

A

$E\flat Ma7$ $C m7$ $F m7$ $B\flat7$ $E\flat Ma7$ $B\flat m7$ $E\flat7$ $A\flat Ma7$ $D\flat7$



I wish I did-n't need your kiss, why must your

$E\flat Ma7$ $C m7$ $F m7$ $B\flat7$ $E\flat Ma7$ $A\flat7$ $E\flat Ma7$



kiss torture me as long as this? I might be

B

$G\emptyset7$ $C7$ $F m7$



smiling by now with some new tender friend.

$D\flat7$ $C7$ $C m7$ $F7$ $F m7$ $B\flat7$



Smiling by now with my heart on the mend, but when I

A¹

$E\flat Ma7$ $C m7$ $F m7$ $B\flat7$ $E\flat Ma7$ $B\flat m7$ $E\flat7$ $A\flat Ma7$ $D\flat7$



try, something in my heart says, "No," you're still there.

$E\flat Ma7$ $C m7$ $F m7$ $B\flat7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat7$



I wish I did-n't love you so.

I'd Love to Make Love to You

Medium

Words and Music by Ruth Poll
and Robert Emmerich

A C Ma7 A m7 D m7 G7 C Ma7 A m7 G m7 C7

I'd love to make love — to you, — that's just what I'd love — to do, — 'Cause

F Ma7 D m7 G7 E m7 A7 D m7 G7

an - y old time, — in your prime — is the time — to be - gin. —

A¹ C Ma7 A m7 D m7 G7 C Ma7 A m7 G m7 C7

How sweet to be sweet — to you, — how sweet to re-peat — to you, — that

F Ma7 D m7 G7 C Ma7 F7 C Ma7

an - y old time — in your prime — is the time — to be - gin. — And

B G m7 C7 F Ma7 G m7 C7 F Ma7

when — is your prime? I claim it's an - y old time, and the

F# m7 B7 E Ma7 A m7 D7 D m7 G7

prime of your life — is the time — of your life — when you should have the time of your life. —

A¹ C Ma7 A m7 D m7 G7 C Ma7 A m7 G m7 C7

I'd love to make love — to you, — please say that you want — me to, — while

F Ma7 D m7 G7 C Ma7 A m7 D m7 G7

we're in our prime, — don't waste time, — wast-in' time — is a sin. —

If I Didn't Care

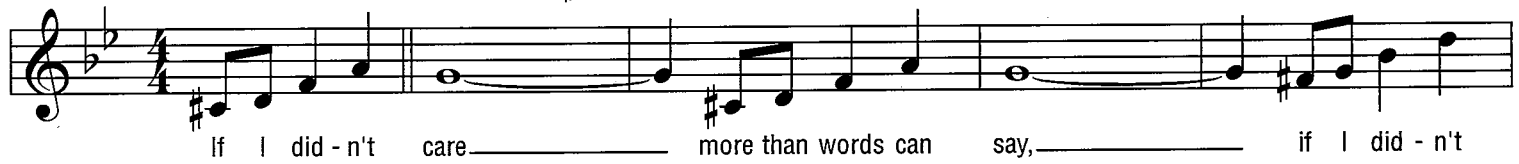
Medium

Words and Music by
Jack Lawrence

A

B♭Ma7 F7#5 B♭Ma7

B♭Ma7 F7#5 B♭Ma7



C7



B

A♭7

D7

Gm7



C7

Cm7

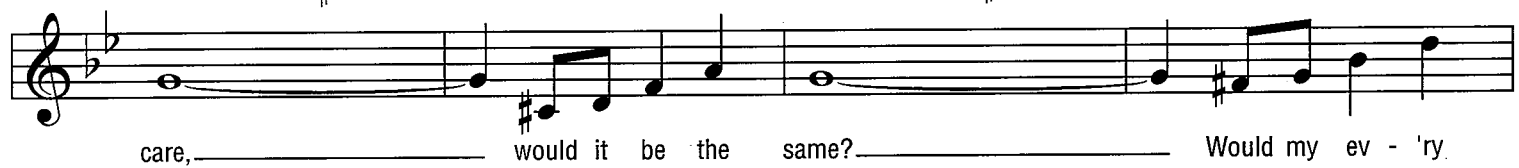
F7



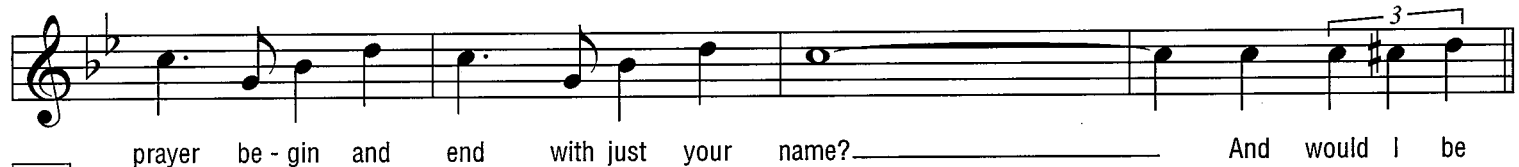
A¹

B♭Ma7 F7#5 B♭Ma7

B♭Ma7 F7#5 B♭Ma7



C7

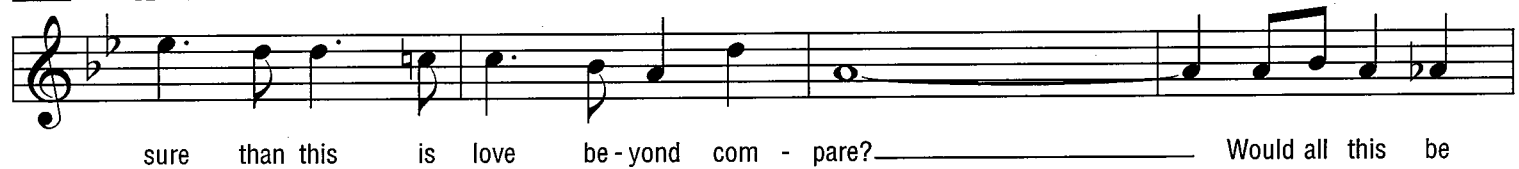


C

A♭7

D7

G7



C7

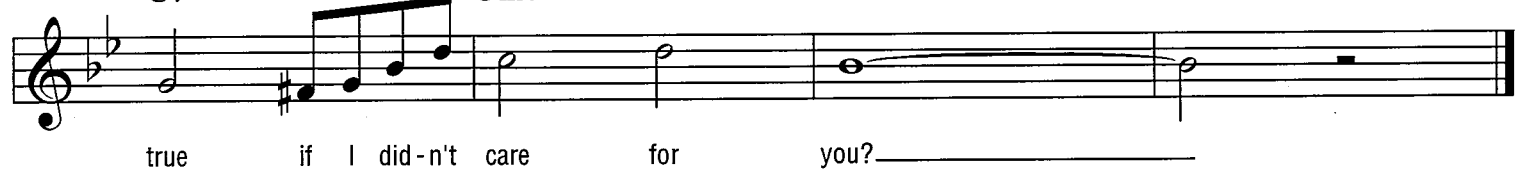
Cm7

F7

B♭Ma7

Cm7

F7



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If I Should Lose You

Medium

from the Paramount Picture ROSE OF THE RANCHO

Words and Music by Leo Robin
and Ralph Rainger

A

Gm7 -----, *F#°7* *Gm7* *A°7* *D7* *Gm7* *Gb7* *Gm7* *Fm7* *Bb7*

If I should lose you, the stars would fall from the sky. If I should

Ebm7 -----, *Ebm7* *Fm7* *Bb7* *Ebm7* *Ebm7* *Cm7*

lose you, the leaves would with-er and die. The birds in

B

F7 *BbMa7* *A°7* *D7*

May - time - - - - - would sing a mourn-ful re - frain - - - - - and I would

Gm7 *C7* *Cm7* *A°7* *D7*

wan-der a-round hat-ing the sound of rain. - - - - - With you be -

A

Gm7 -----, *F#°7* *Gm7* *A°7* *D7* *Gm7* *Gb7* *Gm7* *Fm7* *Bb7*

side me the rose would bloom in the snow. With you be -

Ebm7 -----, *Ebm7* *Fm7* *Bb7* *Ebm7* *Ebm7* *Cm7*

side me no winds of win - ter would blow. I gave you

C

F7 *BbMa7* *Ebm7* *Dm7* *Db°7*

my love - - - - - and I was liv - ing a dream, but liv - ing would seem in

Cm7 *F7* *BbMa7* *A°7* *D7*

vain if I - - - - - lost you. - - - - -

If I Were a Bell

from GUYS AND DOLLS

By Frank Loesser

Medium

A



Ask me how do I feel, — ask me now that we're co - zy and cling - ing. — Well sir,



all I can say — is if I — were a bell — I'd be ring - ing. — From the

B

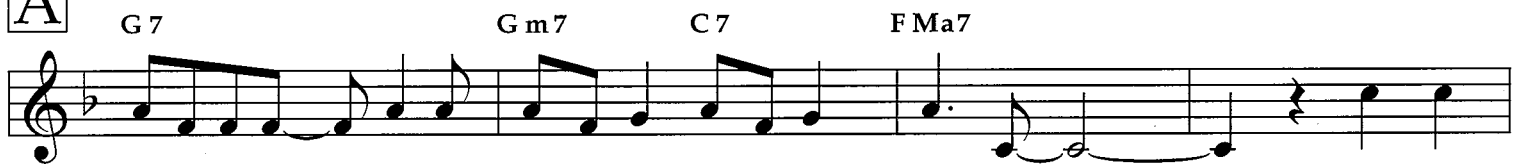


mo - ment we kissed to - night, — that's the way I've just got to be - have, — boy, if



I were a lamp I'd light, — or if I — were a ban - ner I'd wave. — Ask me

A



how do I feel, — lit - tle me with my qui - et up - bring - ing. — Well sir,



all I can say — is if I — were a gate — I'd be swing - ing. — And if

C



I were a watch I'd start pop - pin' my spring, — or if



I were a bell — I'd go ding, dong, ding, dong, ding.

If You Can't Sing It

(You'll Have to Swing It)

Medium

from the Paramount Picture RHYTHM ON THE RANGE Words and Music by Sam Coslow

A

C Ma7 C7 F Ma7 F7 C Ma7 3 Bb7 3 A 7#5

"Mis-ter Pa-ga-ni-ni please play my rhap-so-dy and if you can-not play it, won't you sing it,
Mis-ter Pa-ga-ni-ni, we breath-less-ly a-wait you mas-ter-ful ba-ton, go on and sling it;

D7 G 7#5 C Ma7

and if you can't sing it, you'll sim-ply have to swing it, I said
and if you can't sling it, you'll sim-ply have to swing it, I said

1. D m7 G7 E m7 A7 D m7 G7

swing it, I mean swing it and dong ding it. Oh,

2. D m7 G7 3 E m7 A7 3 D m7 G7

swing it and scad-a-ma-fa and fad-a-ma-sca. We've

B E7 A m7

heard your rep-er-toire, and at the fi-nal bar, we greet-ed you with wild ap-plause, but

D7 D m7 G7

what a great o-va-tion, your in-ter-pre-ta-tion, of wo-ho-o-o-o would cause.

A C Ma7 C7 F Ma7 F7 C Ma7 3 Bb7 3

Mis-ter Pa-ga-ni-ni, now don't you be a mean-ie, what have you up your sleeve, come on and

A 7#5 D7 G 7#5

spring it, and if your don't spring it, that means you'll have to

C Ma7 A m7 D m7 G7 C Ma7 Dm7 G7

swing it."

If You Go

Ballad

French Lyrics and Music by Michel Emer

English Lyrics by Geoffrey Parsons

A

D m7 **D 7** **A b7**

If you go, _____ if you love me no more, _____

G m7 **B b Ma7** **E 7**

if I know _____ that you want me no more, _____

B

E ∅ 7 **A 7 #9** **D m7** **B ∅ 7**

then the sun would lose it's light, and day turn in - to night, night with - out

B b 7 #11 **E ∅ 7** **A 7**

stars, _____ deep night with - out stars. _____

A

D m7 **D 7** **A b7**

If you go, _____ if you leave me a - lone, _____

G m7 **B b Ma7** **E 7**

if I know _____ you're no long - er my own, _____

B¹

E ∅ 7 **A 7 #9** **D m7** **B ∅ 7**

win - ter would re - place the spring, the birds no more would sing, this can - not

B b 7 #11 **A 7** **D 7**

be; _____ stay here with me. _____ My heart would

F m7 **B b 7** **A 7** **D m7** **E ∅ 7** **A 7**

die, I know, if you should go. _____

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I'll Buy That Dream

Ballad

from the Motion Picture SING YOUR WAY HOME

Words by Herb Magidson

Music by Allie Wrubel

A

D m7 3 G7 3 D m7 G7 C Ma7 3 E^ø7 A7

I - ma-gine me — with my head — on your shoul - der — and you — with your lips — get-ting bold - er, — a

D m7 B^b7 E m7 A m7 D7 D m7 G7

sky full of moon — and a sweet mel - low tune; — I'll buy that dream. — I - ma-gine

A¹

D m7 3 G7 3 D m7 G7 C Ma7 3 E^ø7 A7

me — in a gown — white and flow - 'ry — and you — thank-ing dad — for my dow - ry, — a

D m7 B^b7 E m7 A m7 D m7 G7 C Ma7

church - ful of folks — and those last min - ute jokes; — I'll buy that dream. — A

B

G m7 C7 3 G m7 C7 F Ma7

hon - ey-moon in Cai - ro — in a brand new au - to - gy - ro then home by rock - et — in a wink. We'll

A m7 D7 3 A m7 D7 D m7 G7 D m7 G7

set - tle down near Dal - las — in a lit - tle plas - tic pal - ace; it's not as cra - zy as you think! — I - ma-gine

A¹

D m7 3 G7 3 D m7 G7 C Ma7 3 E^ø7 A7

me — on our first — an - ni - ver - s'ry — with some - one like you — in the nur - s'ry. — It

D m7 B^b7 E m7 A m7 D m7 G7 C Ma7

does - n't sound bad — and if it can be had — I'll buy that dream. —

I'm Late

Bright

from Walt Disney's ALICE IN WONDERLAND

Words by Bob Hilliard
Music by Sammy Fain

A

F 7



C Ma7

A m7

D m7

G 7

C Ma7



B

F 7



E m7

F# 7

B 7#5

E m7

A 7



C

D m7

G 7

C Ma7

D m7

G 7

C Ma7



F# 7

B 7

E m7

A m7

D 7

D m7

G 7



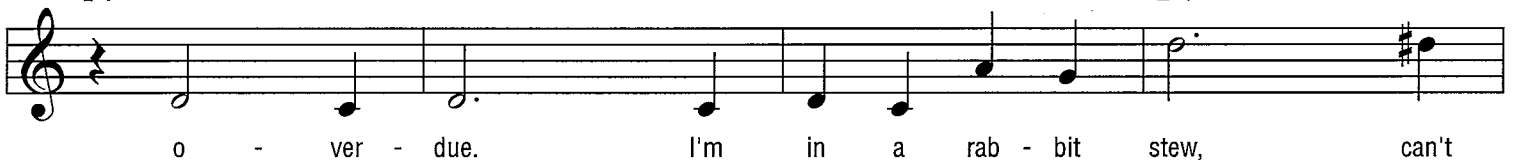
D

F 7

F# 7

B 7

D 7



Em7

C Ma7

A 7

D m7

G 7

C Ma7

F 7

C Ma7



I'll Remember April

Bright

Words and Music by Don Raye,
Gene De Paul and Pat Johnson

A

G G6 G Ma7 G6

This love - ly day will leng - then in - to eve - ning,

G m G m6 G m7 G m6

we'll sigh good - bye to all we've ev - er had. _____ A -

A m7 D7 B m7 E7

lone, where we have walked to - geth - er, _____ I'll re -

A m7 D7 G Ma7 D m7 G7

mem - ber A - pril _____ and be glad. _____ I'll

B

C m7 F7 Bb Ma7 G m7

be con - tent _____ you loved me once in A - pril. Your

C m7 F7 Bb Ma7

lips were warm _____ and love and spring were new. _____ But I'm not a -

A m7 D7 G Ma7

fraid of au - turn and her sor - row, _____ for I'll re -

A¹

In the Wee Small Hours of the Morning

Ballad

Words by Bob Hilliard
Music by David Mann

A C Ma7 G m7 C7 F Ma7 B b7 C Ma7 A m7 D m7 G7



In the wee small hours— of the morn-ing, — while the whole wide world is fast a - sleep, you

B D m7 G7 E m7 A7 F# 7 B7 E m7 A7 D m7 G7



lie a - wake and think a - bout the girl, and nev - er ev - er think of count-ing sheep. When your

A¹ C Ma7 G m7 C7 F Ma7 B b7 E 7 C Ma7 A7#5



lone - ly heart has learned its les-son — you'd be her's if on - ly she would call. In the

C D m7 E b 7 E m7 C Ma7/E A7 D m7 G7 C Ma7 D m7 G7



wee small hours — of the morn-ing, — that's the time you miss her most of all.

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In Walked Bud

Medium

By Thelonious Monk

A

F m F m(Ma7) F m7 B $\flat$ 7 A7

A $\flat$ Ma7 F m7 B $\flat$ m7 A7 A $\flat$ Ma7 G $\emptyset$ 7 C7 $\sharp$ 5

A

F m F m(Ma7) F m7 B $\flat$ 7 A7

A $\flat$ Ma7 F m7 B $\flat$ m7 A7 A $\flat$ Ma7

B

F m7 D $\flat$ 7

F m7 D $\flat$ 7

A

F m F m(Ma7) F m7 B $\flat$ 7 A7

A $\flat$ Ma7 F m7 B $\flat$ m7 A7 A $\flat$ Ma7 G $\emptyset$ 7 C7 $\sharp$ 5

Into Each Life Some Rain Must Fall

Medium

Words and Music by Doris Fisher
and Allan Roberts

A F Ma7 B $\emptyset$ 7 B $\flat$ m7 A m7 D7 G m7 C7 F Ma7

In - to each life — some rain must fall, — but

F Ma7 E $\flat$ 7 D7 G m7 A $\emptyset$ 7 D7

too much is fall - ing in mine. —

A¹ G m7 A m7 A $\flat$ m7 G m7 C7

In - to each heart — some tears must fall, — but

G m7 C7 G m7 C7 F Ma7

I'm cry - ing all the time. —

B A7 D7

Some folks can lose the blues in their hearts, but

G7 C7

when I think of you, an - oth - er show - er starts.

A² F Ma7 B $\emptyset$ 7 B $\flat$ m7 A m7 D7

In - to each life — some rain must fall, but

G m7 C7 F Ma7 G m7 C7

too much is fall - ing in mine. —

Isfahan

Medium

By Duke Ellington
and Billy Strayhorn

A

Musical notation for Exercise A, featuring a treble clef, key signature of three flats (B-flat major), and 4/4 time signature. The melody consists of eighth notes and quarter notes, with triplets indicated by a '3' over the notes. Chord symbols are written above the staff: B-flat major 7 (Bb Ma7) at measure 2, B-flat major 7 (Bb Ma7) at measure 3, B-flat dominant 7 sharp 5 (Bb 7#5) at measure 4, E-flat dominant 9 (Eb 9) at measure 5, and B-flat major 7 (Bb Ma7) at measure 6.

[illegible]

B $G^{\circ}7$ $C7\flat9$ $Fm6$ $A^{\circ}7$ $D7\flat9$ $Gm6$



Musical notation for section B, measures 1-6. The notation is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The notes are: Measure 1: B-flat, E-flat, A-flat, G (quarter note); Measure 2: F, E-flat, D (quarter note); Measure 3: C, B-flat, A (quarter note); Measure 4: G, F, E (quarter note); Measure 5: D, C, B (quarter note); Measure 6: A, G, F (quarter note).

G $\emptyset$ 7 C7 $\sharp 5\flat 9$ F7 E7 E $\flat$ 7 D7
 F Ma7 E Ma7 E $\flat$ Ma7 D Ma7

The first line of musical notation is on a single staff. It begins with a treble clef and a key signature of two flats (Bb and Eb). The melody consists of the following notes: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (half). Above the staff, the chords G $\emptyset$ 7 and C7 $\sharp 5\flat 9$ are written above the first two measures. The second measure of the C7 $\sharp 5\flat 9$ chord contains a triplet of notes: G4, Ab4, and Bb4. The third measure contains a whole note F4, with the chord F7 written above it. The fourth measure contains a whole note E4, with the chord E7 written above it. The fifth measure contains a whole note Eb4, with the chord Eb7 written above it. The sixth measure contains a whole note D4, with the chord D7 written above it. The final measure contains a triplet of eighth notes: E4, F4, and G4, with the chord E $\flat$ Ma7 written above it.

A¹

$\text{D}\flat\text{Ma}7$ $\text{B}\flat\text{Ma}7$ $\text{B}\flat 7\sharp 5$ $\text{E}\flat 9$



C

G $\flat$ Ma7 C7 $\sharp$ 5 $\sharp$ 9 F7 $\sharp$ 11 B $\flat$ 7

3

It's a Lovely Day Today

Medium

from the Stage Production CALL ME MADAM

Words and Music by
Irving Berlin

A $B\flat Ma7$ $E\flat7$ $Dm7$ $G7$ $Cm7$ $F7$ $Fm7$ $B\flat7$

It's a love - ly day to - day, — so what - ev - er you've got to do, — you've got a

$E\flat Ma7$ $E\flat m7$ $Dm7$ $D\flat^\circ7$ $Cm7$ $F7$

love - ly day to do it in, — that's true. — And I

B $B\flat Ma7$ $Gm7$ $Cm7$ $F7$ $B\flat Ma7$ $G7$ $Cm7$ $F7$

hope what - ev - er you've got to do is some - thing that can be done by two,

$B\flat Ma7$ $E\flat7$ $D7$ $Gm7$ $C7$ $Cm7$ $F7$

for I'd real - ly like to stay. — It's a

A $B\flat Ma7$ $E\flat7$ $Dm7$ $G7$ $Cm7$ $F7$ $Fm7$ $B\flat7$

love - ly day to - day — and what - ev - er you've got to do — I'd be so

$E\flat Ma7$ $E\flat m7$ $Dm7$ $D\flat^\circ7$ $Cm7$ $F7$

hap - py to be do - ing it — with you. — But if

B $B\flat Ma7$ $Gm7$ $Cm7$ $F7$ $B\flat Ma7$ $G7$ $Cm7$ $F7$

you've got some - thing that must be done, and it can on - ly be done by one,

$B\flat Ma7$ $E\flat7$ $D7$ $Gm7$ $A m7$ $A\flat7\sharp11$ $Dm7$ $G7$

there is noth - ing more to say — ex -

$E^\circ7$ $E\flat^\circ7$ $B\flat Ma7$ $C7$ $Cm7$ $F7$ $B\flat Ma7$ $Cm7$ $F7$

cept it's a love - ly day for say - ing it's a love - ly day.

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It's Always You

Medium

from the Paramount Picture ROAD TO ZANZIBAR

Words by Johnny Burke
Music by James Van Heusen

A

A

Bbm7 Eb7 AbMa7 A°7 Bbm7 Eb7 Cm7 F7

When - ev - er it's ear - ly twi - light, I watch till a star breaks through;

fun - ny, it's not a star I see, it's al - ways you. When -

A¹

A $B\flat m7$ $E\flat7$ $A\flat Ma7$ $A^\circ7$ $B\flat m7$ $E\flat7$ $C m7$ $F7$

ev - er I roam through ro - ses, and late - ly I of - ten do,

Bbm7 Eb7 AbMa7 Fm7 Bbm7 Eb7 AbMa7

fun - ny, it's not a rose I touch, it's al - ways you.

B

B

E♭m7 A♭7 E♭m7 D♭Ma7

A musical staff showing the notes for measure B. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes. Above the staff are four chord symbols: E♭m7, A♭7, E♭m7, and D♭Ma7.

If a breeze ca - resses me, it's real - ly you stroll-ing by.

F m7 B♭7 F m7 B♭7 B♭m7 Eb7

If | hear a mel-o-dy, it's mere-ly the way you sigh. Wher -

A¹

A B♭m7 E♭7 A♭Ma7 A°7 B♭m7 E♭7 Cm7 F7

ev - er you are, you're near me; you dare me to be un - true.

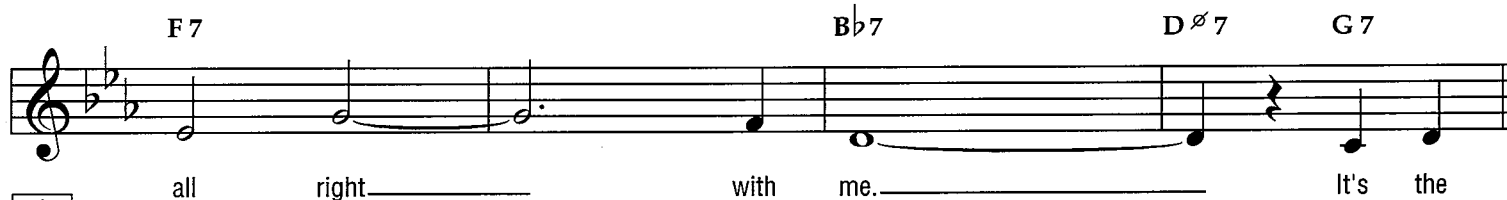
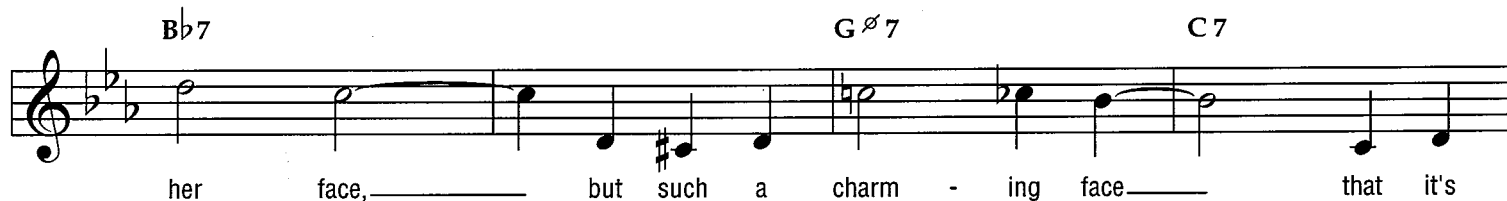
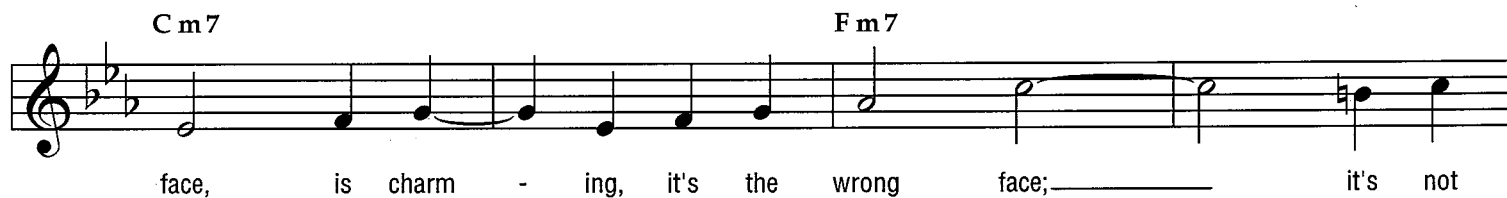
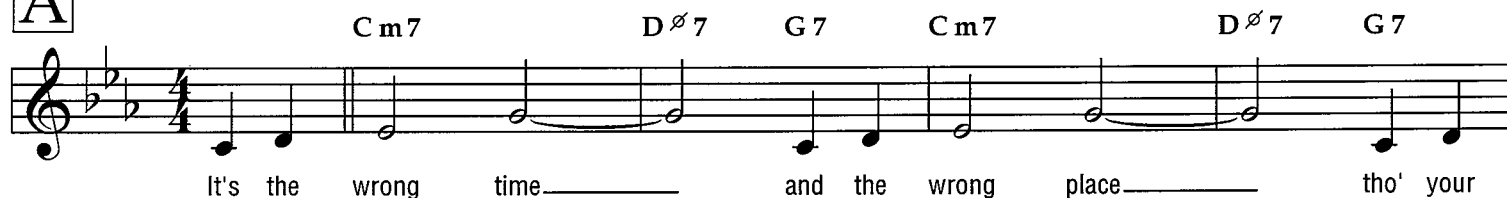
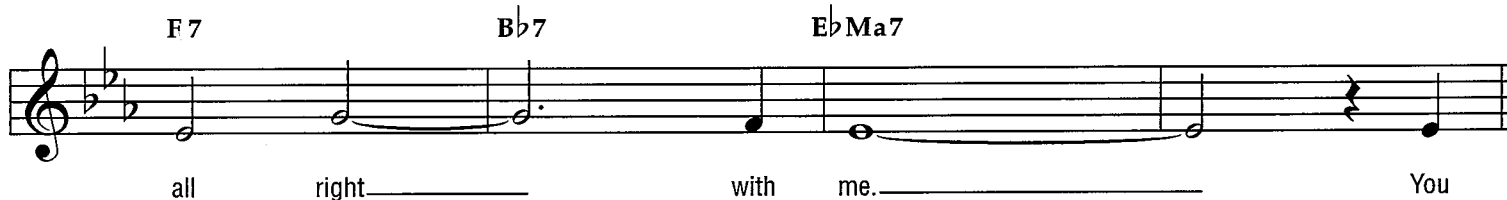
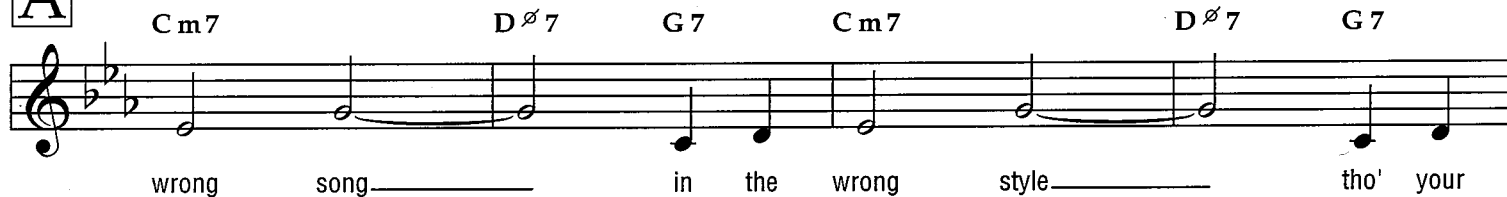
Bbm7 Eb7 AbMa7 Fm7 Bbm7 Eb7 AbMa7

Fun-ny, each time I fall in love, it's al - ways you.

It's All Right With Me

Bright

from CAN-CAN

Words and Music by
Cole Porter**A****A¹**

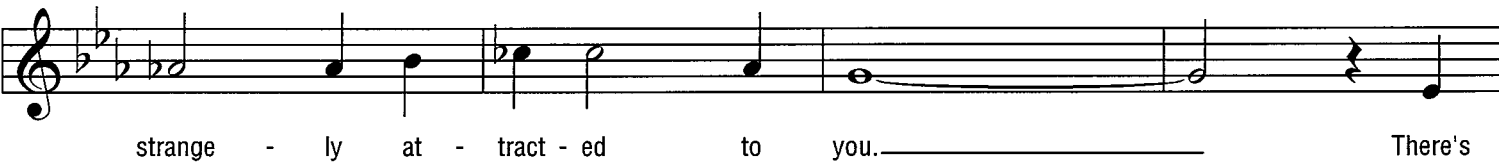
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B



 can't know how hap - py I am that we met, I'm



 strange - ly at - tract - ed to you. There's



 some - one I'm try - ing so hard to for - get, don't



 you want to for - get some - one too? It's the

A²



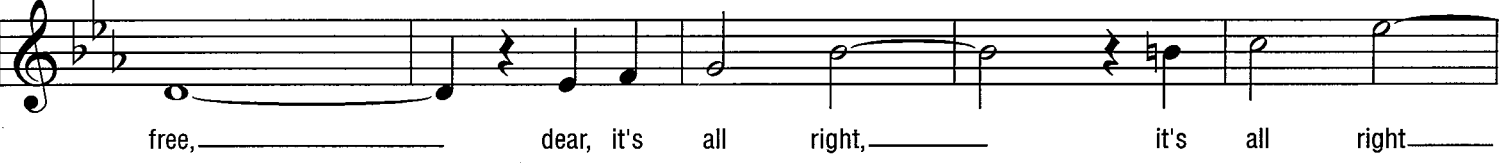
 wrong game with the wrong chips, tho' your



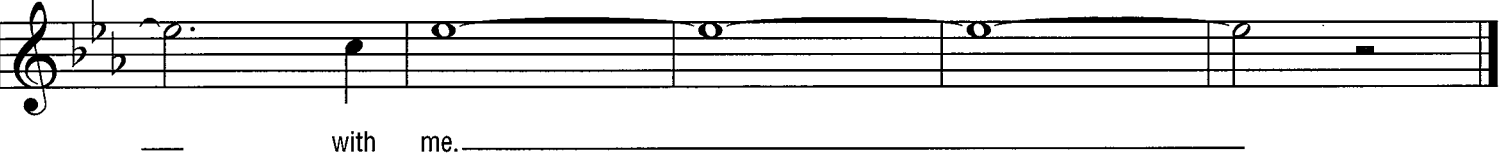
 lips are temp - ting they're the wrong lips; they're not her lips



 but they're such temp - ting lips that if some night you're



 free, dear, it's all right, it's all right



 with me.

It's Magic

Ballad

Words by Sammy Cahn

Music by Jule Styne

A $B\flat Ma7$ $Dm7$ $D\flat^{\circ}7$ $Cm7$ $F7$ $Cm7$ $F7$

You sigh, the song be-gins, you speak and I hear vi-o-lins, it's mag-ic.

$Cm7$ $F7$ $B\flat Ma7$ $Cm7$ $F7$

The stars de-sert the skies and rush to nes-tle in your eyes, it's mag-ic. With-out a

B $B\flat Ma7$ $Dm7$ $G7$ $Cm7$ $F7$

gold-en wand or mys-tic charms fan-tas-tic

$Gm7$ $C7$ $Gm7$ $C7$ $Cm7$ $F7$

things be-gin when I am in your arms.

A¹ $B\flat Ma7$ $Dm7$ $D\flat^{\circ}7$ $Cm7$ $F7$ $Cm7$ $F7$

When we walk hand in hand the world be-comes a won-der-land, it's mag-ic.

$Cm7$ $F7$ $D\phi7$ $G7\flat9$

How else can I ex-plain those rain-bows when there is no rain, it's mag-ic. Why do I

C $Cm7$ $E\flat m7$ $A\flat7$ $B\flat Ma7$ $Gm7$ $C7$ $C\sharp^{\circ}7$

tell my-self these things that hap-pen are all real-ly true

$Dm7$ $Gm7$ $Cm7$ $F7$ $B\flat Ma7$ $Cm7$ $F7$

when in my heart I know the mag-ic is my love for you?

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It's You or No One

from ROMANCE ON THE HIGH SEAS

Words by Sammy Cahn

Music by Jule Styne

Bright

A

G m7 C7 F Ma7 D7



It's you or no one for me, I'm sure of

G m7 C7 F Ma7



this, each time we kiss.

B

Bb m7 Eb7 Ab Ma7 G7 #5



Now and for - ev - er, and when for - ev - er's done, you'll

C Ma7 D m7 G7 C Ma7 D m7 G7



find that you are still the one.

A

G m7 C7 F Ma7 D7



Please don't say "No" to my plea, 'cause if you

G m7 C7 Cm7 A ø7 F7 D7



do, then I'm all through.

C

Bb Ma7 G m7 Bb m7 Eb7 F Ma7 Ab m7 Bb m7 Db7 Eb7



There's this a - bout you; my world's an emp - ty world with - out you,

G m7 A m7 D7 G m7 C7 F Ma7 Am7 D7



it's you or no one for me.

I've Grown Accustomed to Her Face

from MY FAIR LADY

Ballad or Medium

Words by Alan Jay Lerner
Music by Frederick Loewe

A $E\flat Ma7$ $A\flat7$ $G m7$ $C m7$ $F m7$ $B\flat7$ $B\flat m7$ $E\flat7$

I've grown ac - cus-tomed to her face, — she al-most makes the day be - gin. — I've grown ac -

B $A\flat Ma7$ $A \emptyset 7$ $D7$ $G m7$ $C7$

cus - tomed to the tune she whist - les night and noon, her

$A \emptyset 7$ $D7$ $G m7$ $C7$ $F m7$ $B\flat7$

smiles, her frowns, her ups, her downs are se - cond

A $E\flat Ma7$ $A\flat7$ $G m7$ $C m7$ $F m7$ $B\flat7$ $B\flat m7$ $E\flat7$

na-ture to me now; — like breath-ing out and breath-ing in. — I was se -

C $A \emptyset 7$ $D7$ $G m7$ $C7\sharp5$

rene - ly in - de - pen - dent and con - tent be - fore we met;

$F m7$ $B\flat7$ $G \emptyset 7$ $C7$ $F7$ $A\flat m7$ $D\flat7$

sure - ly I could al-ways be that way a - gain and yet, I've grown ac - cus-tomed to her looks; ac -

$G m7$ $C7$ $F m7$ $B\flat7$ $E\flat Ma7$ $F m7$ $B\flat7$

cus-tomed to her voice; ac - cus-tomed to her face.

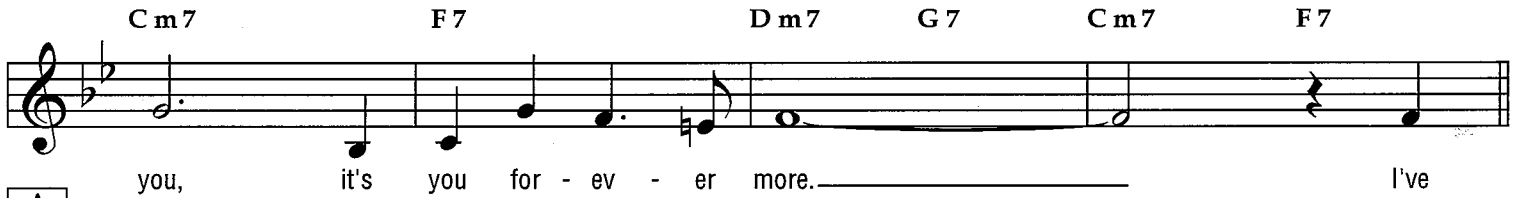
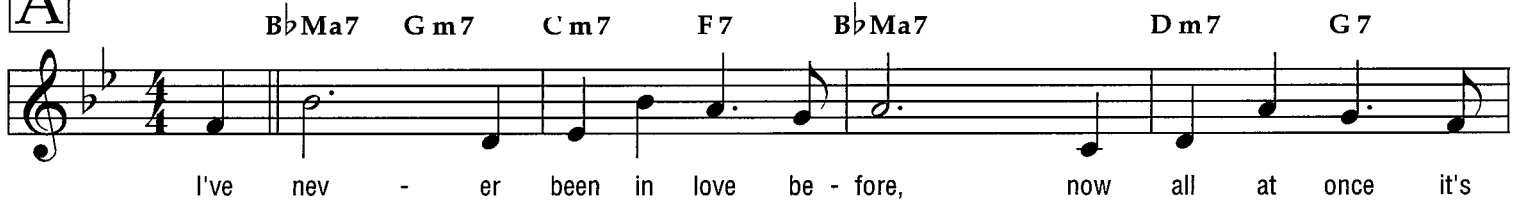
I've Never Been in Love Before

Medium

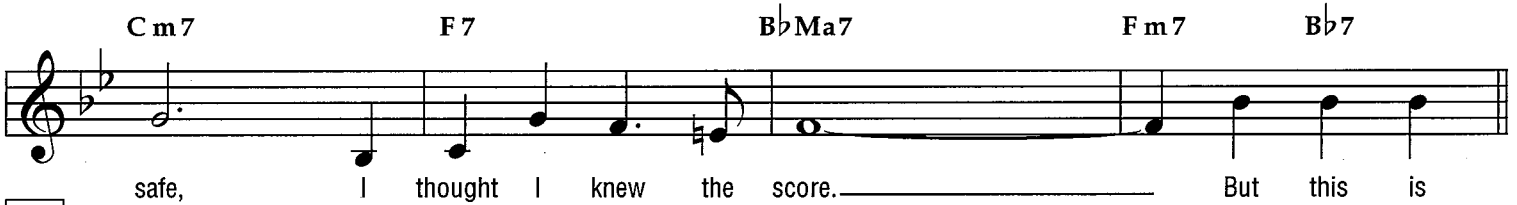
from GUYS AND DOLLS

By Frank Loesser

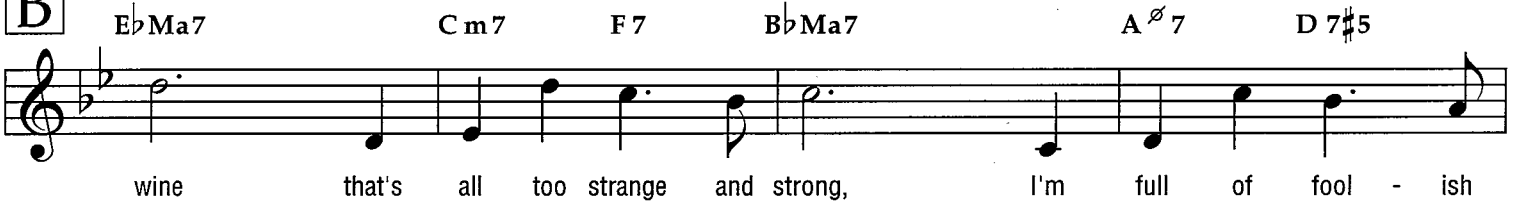
A



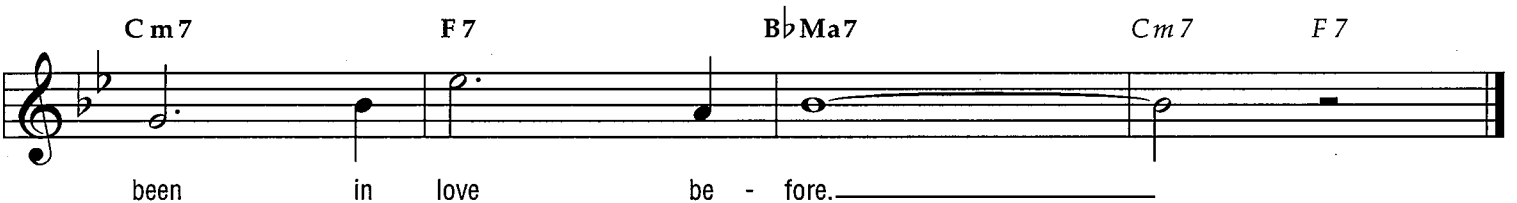
A



B



A¹



Jubilee

Medium

from the Paramount Motion Picture EVERY DAY IS A HOLIDAY

Words by Stanley Adams

Music by Hoagy Carmichael and Stanley Adams

A C Ma7 A m7 D m7 G 7 C Ma7 A m7 D m7 G 7

Ju - bi - lee, _____ come and join the ju - bi - lee, _____ gath - er on the

C Ma7 D m7 G 7 C Ma7 D m7 G 7 C Ma7

run, have a lot of fun sing - in' in the sun. _____

A¹ E Ma7 C# m7 F# m7 B 7 E Ma7 C# m7 F# m7 B 7

Ju - bi - lee, _____ come and join the ju - bi - lee, _____ lis - ten to the

E Ma7 F# m7 B 7 E Ma7 F# m7 B 7 E Ma7

band swing - in' through the land, ev - 'ry - bod - y stand. _____

B F Ma7 F m7 B b7

Song _____ with a zip and zing, _____ watch the blues go

C Ma7 F# 7 B 7

"Bing." _____ Make the raf - ters ring _____ up to heav - en.

A² C Ma7 A m7 D m7 G 7 C Ma7 B b7 A 7

Ju - bi - lee, _____ car - ni - val of joy. _____

C D 7 G 7 D 7 G 7

Mis - ter Gloom won't be a - bout, _____ mu - sic al - ways knocks him out. _____

D 7 G 7 D 7 G 7 C Ma7 D m7 G 7

Learn a song that you can shout _____ and join the ju - bi - lee. _____

Just in Time

Medium

from BELLS ARE RINGING

Words by Betty Comden and Adolph Green
Music by Jule Styne

A

B $\flat$ Ma7

Am7
D7

D7



Dm7
G7

G7

Gm7
C7

C7



B

Cm7
F7

F7

Fm7
B $\flat$ 7

B $\flat$ 7



E $\flat$ Ma7

A $\flat$ 7

A $\emptyset$ 7

D7



C

G m

G m(Ma7)

G m7

C7

F7



B $\flat$ Ma7

A $\flat$ 7

G7



D

C7

F7

B $\flat$ Ma7

G m7



C7

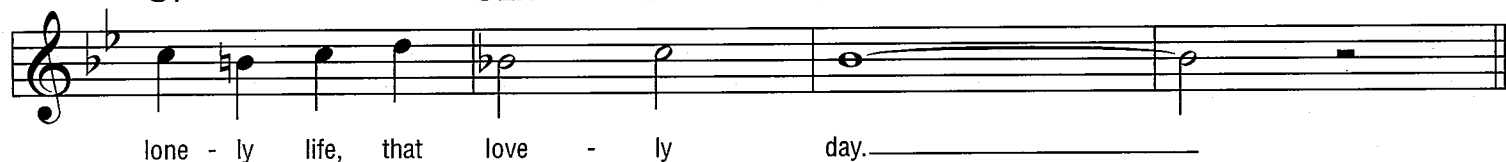
C m7

F7

B $\flat$ Ma7

C m7

F7



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Just Like a Butterfly That's Caught in the Rain

Medium

Words and Music by Mort Dixon
and Harry Woods

F Ma7 Ab°7 G m7 A°7 D7 G m7 Bbm7 Eb7
 Here I am lone - ly, tired — and lone - ly cry - ing for home in vain

F Ma7 Bbm7 B°7 G m7 C7 F Ma7 G m7 C7
 just like a but - ter - fly that's caught in the rain.

F Ma7 Ab°7 G m7 A°7 D7 G m7 Bbm7 Eb7
 Long - ing for flow - ers, dream - ing of hours — back in that sun - kissed lane

F Ma7 Bbm7 B°7 G m7 C7 F Ma7
 just like a but - ter - fly that's caught in the rain. I know that

A7 D7
 all of the world is cheer - y by that old cot - tage door. —

G7 C7
 Why are my wings so wear - y? I can't fly an - y - more. —

F Ma7 Ab°7 G m7 A°7 D7 G m7 B°7 E7
 Here I am pray - ing, bro - ken - ly say - ing, "Give me the sun a - gain,"

F Ma7 Bbm7 B°7 G m7 C7 F Ma7 G m7 C7
 just like a but - ter - fly that's caught in the rain.

Just When We're Falling in Love

115

Medium

Words by Bob Russell
Music by Sir Charles Thompson
and "Illinois" Jacquet

A

You would-n't be ang-ry with me, would you _____ if I per-haps mis-un-der-stood you? _____ Why—

E m7 E♭ m7 A♭7 D m7 G7 C Ma7 D m7 G7

— have a fall-ing out just— when we're fall-ing in love? _____ To-mor-row when

A

skies are get-ting star-ry _____ would-n't we get to feel-ing sor-ry? _____ Why—

E m7 E♭ m7 A♭7 D m7 G7 C Ma7

— have a fall-ing out just— when we're fall-ing in love? _____ There'll be some

B

dif-f'renc-es that get us, that nat-'ral-ly up-set us, _____ but peo-ple

D7 G7

who have met us _____ all say we go hand and glove. We've got-ten a -

A¹

long so ver-y nice-ly, _____ ba-by, and that's my point pre-cise-ly. _____ Why—

E m7 E♭ m7 A♭7 D m7 G7 C Ma7 D m7 G7

— have a fall-ing out just— when we're fall-ing in love? _____

Lady Bird

Bright

By Tadd Dameron

The musical score for "Lady Bird" is written in 4/4 time and consists of four staves of music. The chords and melodic lines are as follows:

- Staff 1:** Chords: C Ma7, F m7, Bb7. The melody features a triplet of eighth notes in the final measure.
- Staff 2:** Chords: C Ma7, Bb m7, Eb7#5. The melody features a triplet of eighth notes in the final measure.
- Staff 3:** Chords: Ab Ma7, A m7, D7. The melody features a triplet of eighth notes in the final measure.
- Staff 4:** Chords: D m7, G7, C Ma7, Eb Ma7, Ab Ma7, Db Ma7. The melody features a triplet of eighth notes in the first measure and ends with a double bar line.

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Lazy Afternoon

from THE GOLDEN APPLE

Words and Music by John Latouche
and Jerome Moross

Ballad

A

A m 7 A 7 A m 7 D 7

It's a la - zy af - ter - noon and the bee - tle bugs are zoom - in' and the tu - lip trees are bloom - in' and there's

A m 7 D 7 A m 7 D 7

not an - oth - er hu - man in view but us two. It's a

A¹

D m 7 D 7 D m 7 G 7

la - zy af - ter - noon and the far - mer leaves his reap - in', in the mea - dow cows are sleep - in' and the

D m 7 G 7 D m 7 G 7

speck - led trout stops leap - in' up - stream as we dream.

B

D m 7 G 7 C Ma 7 F 7 E m 7 A 7

fat pink cloud hangs o - ver the hill, un - fold - in' like a rose. If you

D m 7 G 7 C Ma 7 B $\emptyset$ 7 E 7

A²

A m 7 A 7 A m 7 D 7

hold my hand and sit real still, you can hear the grass as it grows. It's a

A m 7 D 7 A m 7 D 7

ha - zy af - ter - noon and I know a place that's qui - et 'cept for dais - ies run - ning ri - ot and there's

A m 7 D 7 A m 7 D 7

no one pass - ing by it to see. Come spend this la - zy af - ter - noon with

A Ma 7 B m 7 E 7

me.

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Lazy River

Medium

from THE BEST YEARS OF OUR LIVES

Words and Music by Hoagy Carmichael
and Sidney Arodin

A

D7 **G7**

Up a la-zy riv-er by the old mill-run, that la-zy, la-zy riv-er in the noon-day sun.

C7 **F Ma7** **G m7** **C7** **F Ma7**

Lin-ger in the shade of a kind old tree; throw a-way your trou-bles, dream a dream with me.—

B

D7 **G7** **Cm7 F7**

Up a la-zy riv-er where the rob-in's song a-wakes a bright new morn-ing we can loaf a-long.

Bb Ma7 **B°7** **F Ma7** **D7** **G7** **C7** **F Ma7** **D7**

Blue skies up a-bove, ev-'ry-one's in love; up a la-zy riv-er, how hap-py you can be,

G7 **C7** **F Ma7**

up a la-zy riv-er with me.

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Li'l Liza Jane

(Go Li'l Liza)

Bright

Words and Music by
Countess Ada De Lachau

A

C Ma7

D m7

G 7

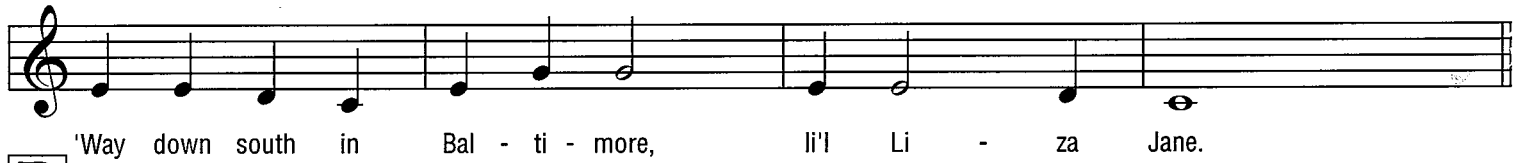


C Ma7

D m7

G 7

C Ma7



B

C Ma7

F Ma7

C Ma7

F Ma7

C Ma7

D m7

G 7



C Ma7

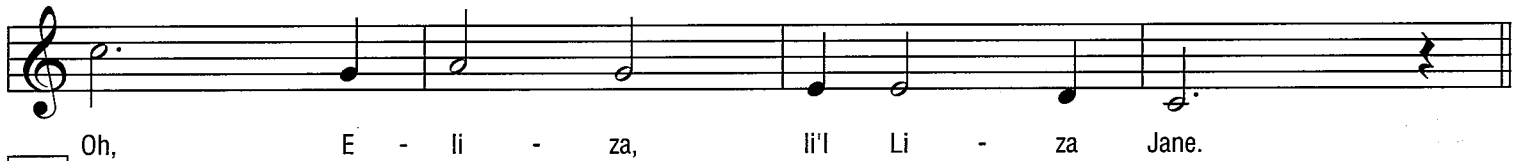
F Ma7

C Ma7

D m7

G 7

C Ma7



A

C Ma7

D m7

G 7



C Ma7

D m7

G 7

C Ma7



B

C Ma7

F Ma7

C Ma7

F Ma7

C Ma7

D m7

G 7



C Ma7

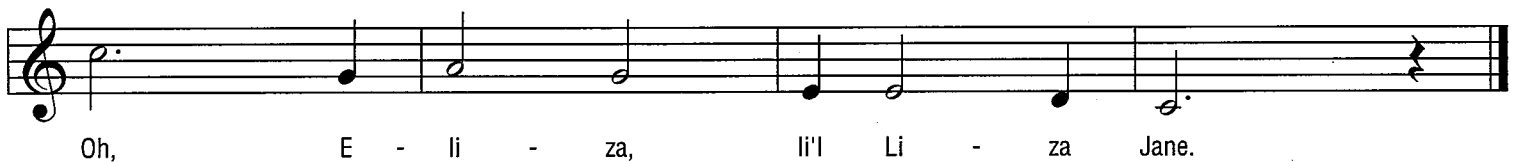
F Ma7

C Ma7

D m7

G 7

C Ma7



A Little Street Where Old Friends Meet

Medium

Lyric by Gus Kahn
Music by Harry Woods

A

E♭Ma7 G7 C m7 F7

It's just a lit - tle street where old friends meet, I'd

F m7 B♭7 E♭Ma7

love to wan - der back some - day. _____ To

B

G m7 E♭Ma7 F#°7 F m7 B♭7

you it may be old and sort of tum - ble - down,

F m7 B♭7 B♭7 F m7 B♭7 E♭Ma7

but it seems a lot to folks in my home town. Al -

A¹

E♭Ma7 G7 C m7 F7

though I'm rich or poor, I still feel sure I'm

F m7 B♭7 A♭7 G Ma7

wel - come as the flow'rs in May; _____ it's

C

A♭Ma7 A°7 E♭Ma7 C7

just a lit - tle street where old friends meet and

F m7 B♭7 E♭Ma7 F m7 B♭7

treat you in the same old way. _____

The Lonely Ones

Medium

Words by Don George
Music by Duke Ellington

A

F Ma7 C m7 F7 Bb Ma7 Bbm7 Eb7

You've seen— them come and go, — they walk a - lone, — where lights are low. And

F Ma7 D7 G7 C7 F Ma7 G m7 C7

so, they're called the lone - ly ones. — You've

A¹

F Ma7 C m7 F7 Bb Ma7 Bbm7 Eb7

seen— their haunt-ed eyes, — the emp - ty dreams, — they ad - ver - tize. They

F Ma7 D7 G7 C7 F Ma7 Bb7 F Ma7

know, they're called the lone - ly ones. — On

B

Bb7 F Ma7 G m7 C7 F Ma7

rain - y nights they ren-dez-vous where - ev - er blue — trum-pets moan. —

Bb7 Am7 D7 G m7 C7

There they wait, and when it's late they get the pa-pers — and go home. — To -

A²

F Ma7 C m7 F7 Bb Ma7 Bbm7 Eb7

night, — I'm so a - fraid — that I will join — that lost pa - rade. My

F Ma7 D m7 G7 Eø7 A7 D m7 C m7 F7

love, — why can't you see, just you — can set me free. Come

Bb Ma7 B°7 G7 C7 F Ma7 G m7 C7

back and res - cue me — from the lone - ly ones. —

Lost in Meditation

Medium

By Duke Ellington, Irving Mills,
Lou Singer and Juan Tizol

A G Ma7 E $\flat$ 7 B $\emptyset$ 7 E7

I am lost in me - di - ta - tion

A m7 D7 C m7 F7 A m7 D7

and my re - ve - rie brings you back to me.

A¹ G Ma7 E $\flat$ 7 B $\emptyset$ 7 E7

For in my im - a - gi - na - tion

A m7 D7 $\flat$ 9 G Ma7 C $\sharp$ $\emptyset$ 7 F $\sharp$ 7

love has lin - gered on as though you'd nev - er gone.

B B m7 C $\sharp$ $\emptyset$ 7 F $\sharp$ 7 B m7 E m7 A7

This is just a dream that can - not last

D Ma7 E m7 A7 A m7 D7

when the mag - ic of this mood has passed.

A¹ G Ma7 E $\flat$ 7 B $\emptyset$ 7 E7

So I sit in me - di - ta - tion

A m7 D7 $\flat$ 9 G Ma7 A m7 D7

try - ing to pre - tend this mood will nev - er end.

Louise

Medium

from the Paramount Picture INNOCENTS OF PARIS

Words by Leo Robin

Music by Richard A. Whiting

A

F F+ F6 F+ F D m7 G7



Ev - 'ry lit - tle breeze seems to whis - per "Lou - ise." — Birds in the trees — seem to twit - ter "Lou - ise." —

A m7 A b°7 G m7 C7 G m7 C7 G m7 C7



Each lit - tle rose — tells me it knows — I love you, love you.

A¹

F F+ F6 F+ F D m7 G7



Ev - 'ry lit - tle beat that I feel in my heart, — seems to re - peat — what I felt at the start. —

A m7 A b°7 G m7 C7 G m7 C7 F Ma7 B°7 E7



Each lit - tle sigh — tells me that I — a - dore you, Lou - ise.

B

A m7 B°7 E7 B°7 E7 A m7



Just to see and hear you brings joy I nev - er knew.

D7 G7 G m7 C7



But to be so near you thrills me through and through.

A²

F F+ F6 F+ F D m7 G7



An - y - one can see why I want - ed your kiss, — it had to be — but the won - der is this: —

A m7 A b°7 G m7 C7 G m7 C7 F Ma7 G m7 C7



Can it be true — some - one like you — could love me, Lou - ise?

Lost in the Stars

Ballad

from the Musical Production LOST IN THE STARS

Words by Maxwell Anderson
Music by Kurt Weill

A

B♭Ma7 D♭°7 C m7 F7 B♭Ma7 G7#5 C m7 A♭7

Be - fore Lord God made the sea and the land, He held all the stars in the palm of his hand, and they

B♭Ma7 G7 C m7 F7 D m7 G7 C m7 F7

ran through his fin - gers like grains of — sand, and one lit - tle star fell a - lone. Then the

A¹

B♭Ma7 D♭°7 C m7 F7 B♭Ma7 G7#5 C m7 A♭7

Lord God hunt-ed through the wide night air for the lit - tle dark star on the wind down — there. And He

B♭Ma7 G7 C m7 D°7 G7 C m7 F7 B♭Ma7

stat - ed and prom-ised He'd take spec - ial care so it would-n't get lost a - gain. Now a

B

E♭m7 A♭7 ^{Fm7} D♭Ma7 B♭m7 E♭m7 B7 D♭Ma7

man don't mind if the stars grow dim and the clouds blow o - ver and dark - en him, so

E♭m7 A♭7 ^{Fm7} D♭Ma7 B♭m7 E♭m7 A♭7 C m7 F7

long as the Lord God's watch-ing o - ver them, keep-ing track how it all goes on. But

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A²

I've been walk - ing through the night and the day till my eyes get wear - y and my head turns — gray, and —



some - times it seems may - be God's gone a - way, for - get - ting the prom - ise that we



heard Him say. And we're lost out here in the stars,



lit - tle stars, big stars, blow - ing through the night. And we're lost out



here in the stars, lit - tle stars, big stars, blow - ing through the night.



And we're lost out here in the stars,

Love Is a Simple Thing

Words by June Carroll
Music by Arthur Siegel

Medium

A

C Ma7 A m7 D m7 G7 C Ma7 A m7 D m7 G7



Love is a sim-ple thing, love is a sil-ver ring, shi - ny as a rib - bon bow, soft as a qui - et snow.
Love is a sim-ple thing, love is a mag-ic ring, much more fun than mis - tle - toe, gay as a pup-pet show.

B

C Ma7 E $\flat$ °7 D m7 G7 C Ma7 E $\flat$ °7 D m7 G7



Love is a nur-ser - y rhyme, bold as the tick of time.
Love is the thun-der and rain, swift as a soar - ing plane.

A

C Ma7 A m7 D m7 G7 C Ma7 A m7 D m7 G7



Love is so man - y things, light as an an-gel's wings, gen-tle as the morn-ing light, long as a win-ter night.
Love is a sum-mer moon, shy as a big bal-loon, wild as a storm at sea, young as a ca - li - o - pe.

C

C Ma7 E $\flat$ °7 E°7 A7 $\flat$ 9 D m7 G7



Love makes an old heart sing and it fills ev - 'ry emp - ty space;
Love is a touch of spring; it's as sweet as a first em-brace.

E°7 A7 D m7 G7 C Ma7 Dm7 G7



love is a warm-ing place, love is a sim - ple thing.
Love is a spe - cial face, love is a sim - ple thing.

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Love You Madly

Medium

By Duke Ellington

A

F Ma7 D m7 G7 C7 A7 D7 G7 C7



Love— you mad - ly right or wrong,— sounds— like a lyr - ic of— a song,— but

C m7 F7 B♭ Ma7 B♭ 7 A m7 D7 G m7 C7 F Ma7 G m7 C7



since it's so,— I thought you ought to know,— I love you, love— you mad - ly. "Bet -

A

F Ma7 D m7 G7 C7 A7 D7 G7 C7



— ter fish are in the sea,"— is— not the the - o - ry— for me,— and

C m7 F7 B♭ Ma7 B♭ 7 A m7 D7 G m7 C7 F Ma7



that's for sure,— just like I said be - fore,— "I love you, love— you mad - ly."

B

D 7 G7 C m7 F7 B♭ Ma7 F 7#5 B♭ Ma7



If you could see the hap - py you and me— I dream a - bout so proud - ly,— you'd know the

D m7 G7 D m7 G7 G m7 D♭7 B 7 Gm7 C°7 C7♭9



breath of spring— that makes me sing— my— love song— so loud - ly. Good—

A

F Ma7 D m7 G7 C7 A7 D7 G7 C7



— things come to those who wait,— so— just re - lax and wait— for fate— to

C m7 F7 B♭ Ma7 B♭ 7 A m7 D7 G m7 C7 F Ma7 Gm7 C7



let me see— the day you'll say to me,— "I love you, love— you mad - ly!"

Love, You Didn't Do Right By Me

Medium

from the Motion Picture Irving Berlin's WHITE CHRISTMAS

Words and Music by
Irving Berlin

A G Ma7 D 7#5 G Ma7 A m7 D 7

Love, _____ you did - n't do right by me. _____ You

G Ma7 B m7 B $\flat$ ° 7 A m7 B m7 E 7

planned a ro - mance that just had - n't a chance and I'm through. _____

A¹ A m A m(Ma7) A m7 D 7

Love, _____ you did - n't do right by me. _____ I'm

A m7 3 D 7 B m7 E 7 A m7 D 7

back on the shelf and I'm blam - ing my - self, but it's you. _____ My

B D m7 G 7 B ϕ 7 E 7 $\flat$ 9 A m7

one love af - fair did - n't get an - y - where from the start. _____ { To
To

A m(Ma7) A m7 3 E m7 3 A 7 3 A m7 D 7#5

send me a Joe who had win - ter and snow in his heart _____ } was - n't smart.
send me a Jane who had thun - der and rain in her heart _____ }

A² G Ma7 B ϕ 7 E 7 A m7 3 3

Love, _____ you did - n't do right by me, _____ as they say in the

A m(Ma7) A m7 D 7 G Ma7 A m7 D 7

song, _____ "You done me wrong!" _____

Midnight Sun

Ballad

Words and Music by Lionel Hampton,
Sonny Burke and Johnny Mercer

A

§

A $\flat$ Ma7A $\flat$ m7

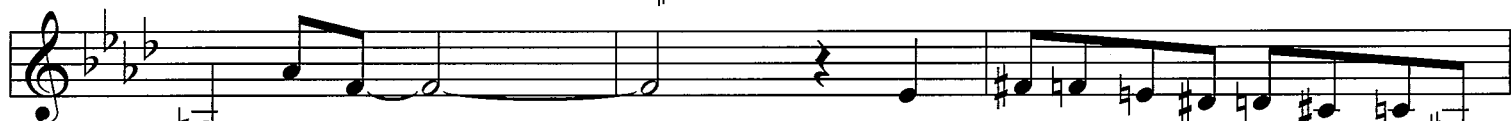
Your lips were like a red and ru - by cha - lice, warm - er than the sum - mer night.
can't ex - plain the sil - ver rain that found me, or was that a moon - lit veil?
flame of it might dwindle to an em - ber, and the stars for - get to shine.

D $\flat$ 7 $\sharp$ 11G $\flat$ Ma7

— The clouds were like an a - la - bas - ter pal - ace ris - ing to a
— The mu - sic of the un - i - verse a - round me, or was that a
— And we may see the mead - ow in De - cem - ber ic - y white and

G $\flat$ m7C $\flat$ 7 $\sharp$ 11

E Ma7



snow - y height.
night - in - gale?
crys - tal - line,

Each star its own au - ro - ra bo - re -
And then your arms mi - rac - u - lous - ly
but, oh, my dar - ling al - ways I'll re -

E m7

A 7 $\sharp$ 11

a - lis, sud - den - ly you held me tight, I could see the
found me, sud - den - ly the sky turned pale, I could see the
mem - ber when your lips were close to mine, and I saw the

1, 3.

A $\flat$ Ma7

F m7

B $\flat$ m7E $\flat$ 7

Fine

2.

A $\flat$ Ma7D $\emptyset$ 7

G 7



mid - night sun. I mid - night sun.

B

C Ma7

C m7

F 7

B $\flat$ Ma7

C m7 F 7



Was there such a night? It's a thrill I still don't quite be - lieve, but

B $\flat$ Ma7B $\flat$ m7E $\flat$ 7

C m7 F 7

B $\flat$ m7 E $\flat$ 7

D.S. al fine



af - ter you were gone there was still some star - dust on my sleeve. The

Lush Life

Ballad

Words and Music by
Billy Strayhorn

VERSE

I used to vis - it all the ver - y gay plac - es, — those come - what -
 may plac - es — where one re - lax - es on the ax - is of the wheel of life — to get the
 feel of life — from jazz and cock - tails. The girls I knew had sad and sul - len
 gray fac - es — with dis - tin - gué trac - es — that used to be there, you could see where they'd been
 washed a - way — by too man - y through the day; twelve o' - clock tales. Then
 you came a - long with your si - ren song to tempt me to mad - ness. — I
 thought for a - while that your poig - nant smile was tinged with the sad - ness of a great love for me. —
 Ah! Yes, I was wrong. A - gain, I was wrong. —

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CHORUS

DbMa7 D7 DbMa7 D7 Db6 C9 B7b9 EMa7 D7

Life is lone - ly a - gain and on - ly last year ev - 'ry-thing seemed so sure. Now

DbMa7 D7 DbMa7 D7 DbMa7 Db9 C7b9 F Ma7 Eb7

life is aw - ful a - gain, a trough-ful of hearts could on - ly be a bore. A

AbMa7 $\text{Eb7\#5\#9}$ AbMa7 Em7 A7 D Ma7 Dm7 G7 C6 Ab7

week in Pa - ris will ease the bite of it, all I care is to smile in spite of it.

DbMa7 D7 DbMa7 D7 Db6 $\text{C9 B7b9 Bb7\#5b9}$

I'll for - get you, I will, while yet you are still burn-ing in-side my brain. Ro -

Eb m7 $\text{F\#m7 B7}$ $\text{A7\#5}$ Ab7 DbMa7 Dbm7 Gb7 B Ma7 Bb7b9

mance is mush, sti-pling those who strive, — I'll live a lush life in some small dive, — and

Eb m7 $\text{F\#m7 B7}$ $\text{A7\#5}$ Ab7 EMa7 Eb7 D Ma7 G9 DbMa7

there I'll be while I rot with the rest of those whose lives are lone - ly too.

Milestones

Bright

By Miles Davis

A

G 7sus4

**A**

G 7sus4

**B**

A m7

**B**

A m7

**A**

G 7sus4



Misty

Ballad

Words by Johnny Burke
Music by Erroll Garner

A

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm cling-ing to a cloud; I

can't un-der-stand, I get mis-ty just hold-ing your hand. Walk my

A¹

way, and a thou-sand vi-o-lins be-gin to play, or it might be the sound of your hel-lo, that

mu-sic I hear, I get mis-ty, the mo-ment you're near. You can say that you're

B

lead-ing me on, but it's just what I want you to do. Don't you no-tice how

hope-less-ly I'm lost, that's why I'm fol-low-ing you. On my

A²

own, would I wan-der through this won-der-land a-lone, nev-er know-ing my right foot from my left, my

hat from my glove, I'm too mis-ty and too much in love.

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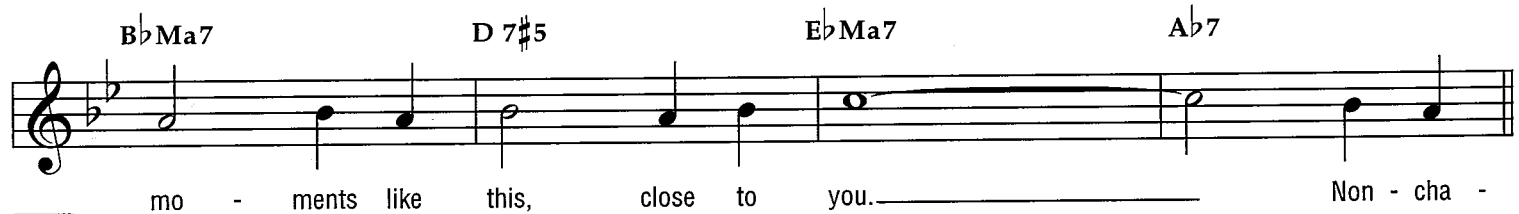
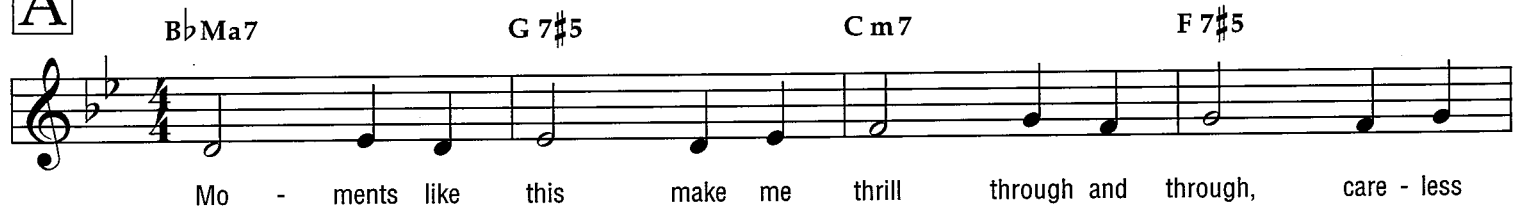
Moments Like This

Medium

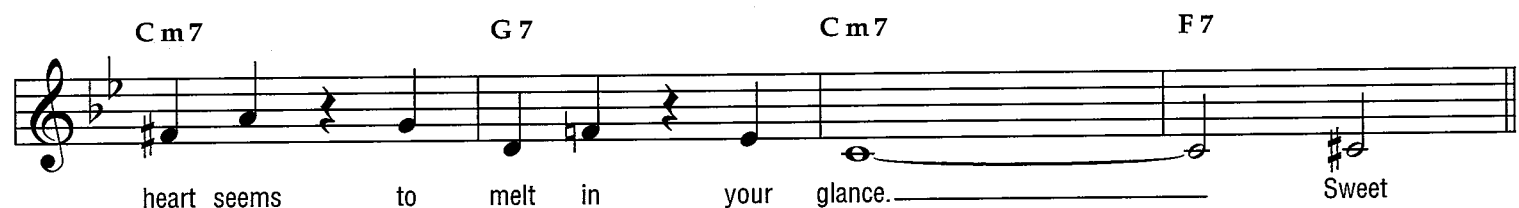
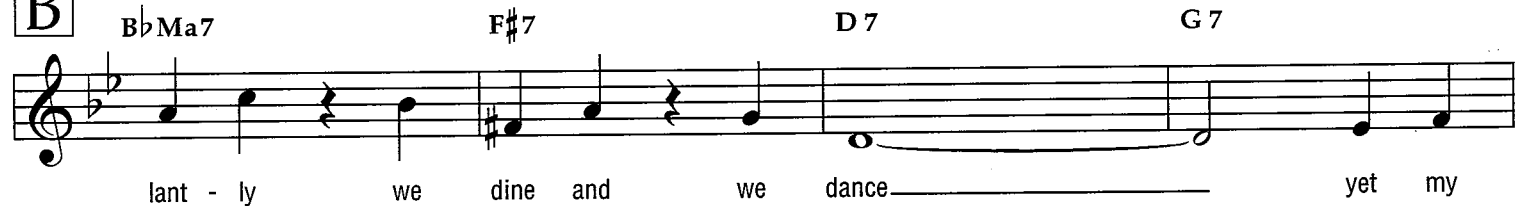
from the Motion Picture MONEY FROM HOME

Words and Music by Burton Lane
and Frank Loesser

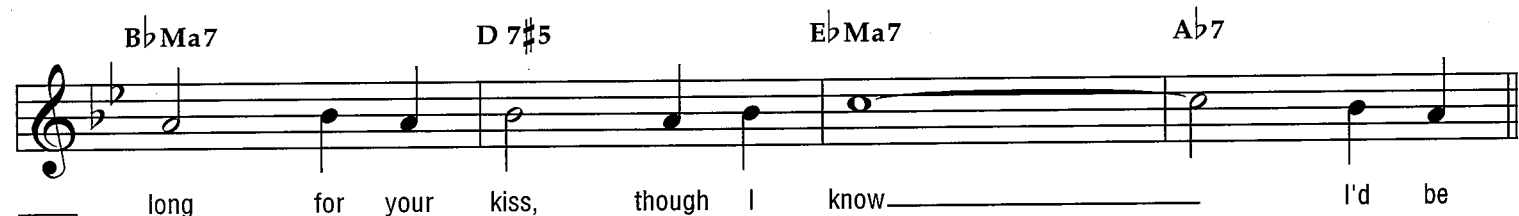
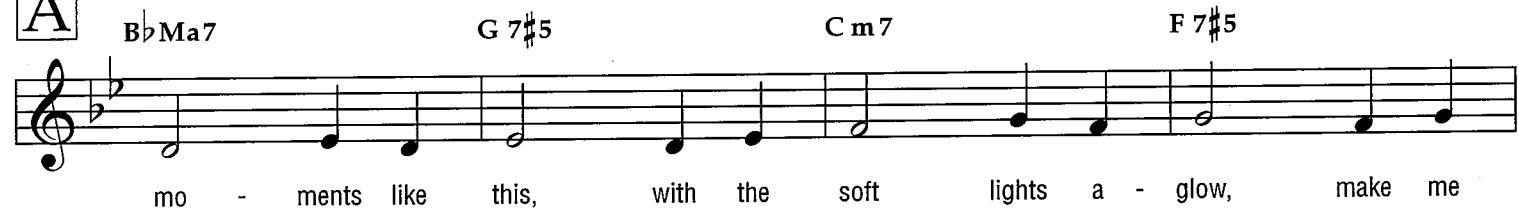
A



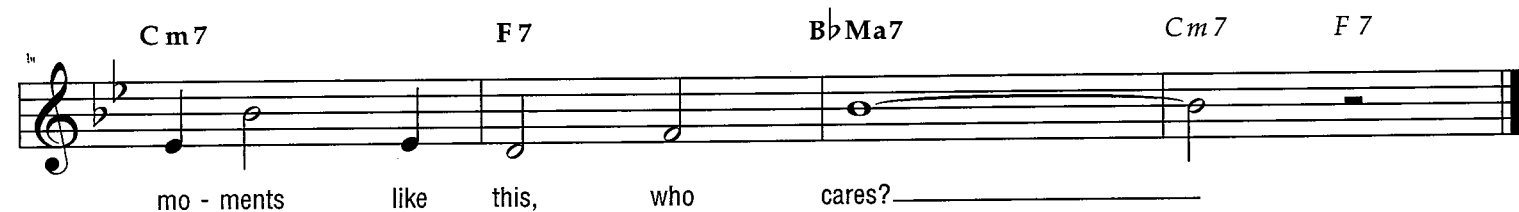
B



A



C



Mona Lisa

Ballad

from the Paramount Picture CAPTAIN CAREY, U.S.A.

Words and Music by Jay Livingston
and Ray Evans

A



E♭Ma7



Mo - na Li - sa, Mo - na Li - sa men have named you: you're so



like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly they have



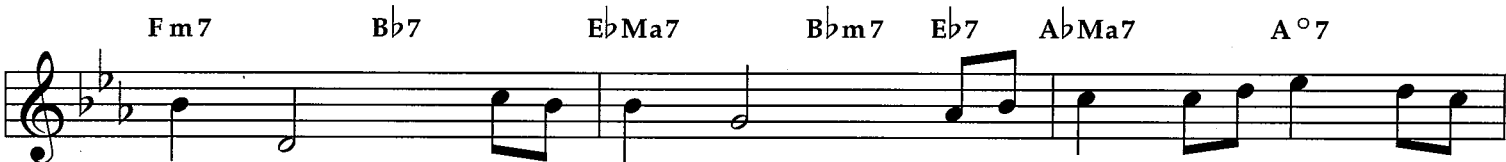
blamed you for that Mo - na Li - sa strange - ness in your smile? Do you



smile to tempt a lov - er, Mo - na Li - sa, or is this your way to hide a brok - en



heart? Man - y dreams have been brought to your door - step, they just



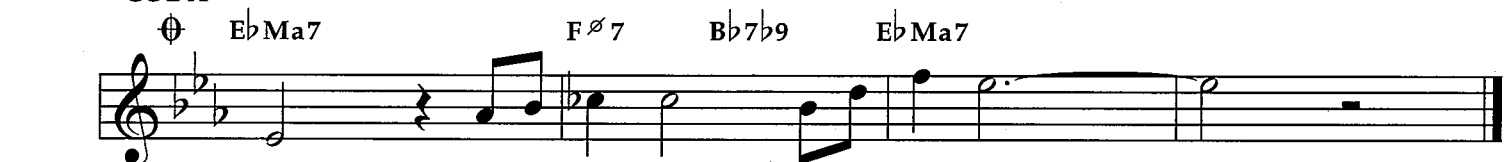
lie there, and they die there. Are you warm, are you real, Mo - na



Li - sa, or just a cold and lone - ly, love - ly work of art?

D.S. al Coda

CODA



art? Mo - na Li - sa, Mo - na Li - sa.

Music Makers

Medium

Words by Don Raye
Music by Harry James

A

F m7 Bb7 F m7 Bb7 Eb Ma7

Though the man's dead, some-where I read Shake-speare once said, "You folks can have the

F m7 Bb7 F m7 Bb7 Eb Ma7 Gm7 C7

men who make laws, give me the mu - sic mak - ers."

A

F m7 Bb7 F m7 Bb7 Eb Ma7

I'd give my vote just for one note Men-dels-sohn wrote, and let you have the

F m7 Bb7 F m7 Bb7 Eb Ma7

men who make laws, give me the mu - sic mak - ers.

B

G7 Ab7 G7 C7 Db7 C7

Clas-sic mu - sic or low - down, I like op - 'ra or eight beats.

F7 Gb7 F7 B7 F m7 Bb7

There's no need for a show - down, crit-ics say they're all great beats! So,

A

F m7 Bb7 F m7 Bb7 Eb Ma7

let me re - peat, give me a beat, rhyth-mic or sweet, and you can have the

F m7 Bb7 F m7 Bb7 Eb Ma7 Gm7 C7

men who make laws, give me the mu - sic mak - ers.

My Future Just Passed

from the Motion Picture SAFETY IN NUMBERS

Medium

Words and Music by George Marion Jr.
and Richard Whiting

A

$E\flat Ma7$ $C m7$ $F m7$ $B\flat7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat7$



There goes the girl I dreamed all thru school a-bout, there goes the girl I'll now be a fool a-bout.

$E\flat Ma7$ $G7$ $C7$ $D\flat7$ $E\flat Ma7$ $B\flat7$ $E\flat Ma7$ $F m7$ $B\flat7$



Ring down the cur-tain, I'm cer-tain at pre-sent my fu-ture just passed.

A¹

$E\flat Ma7$ $C m7$ $F m7$ $B\flat7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat7$



Don't ev-en know if she has been spo-ken for. If she is tied, the ties must be bro-ken, for

$E\flat Ma7$ $G7$ $C7$ $D\flat7$ $E\flat Ma7$ $B\flat7$ $E\flat Ma7$ $A\phi7$ $D7$



life can't be that way: to wake me, then break me, my fu-ture just passed!

B

$G m7$ $A\phi7$ $D7$ $G m7$ $A m7$ $D7$



Stars in the blue, tho' you're at a dis-tance, you can at least do this:

$G Ma7$ $A m7$ $D7$ $A m7$ $D7$ $G Ma7$ $F m7$ $B\flat7$



some-times a boy en-coun-ters re-sis-tance, help me to win this miss.

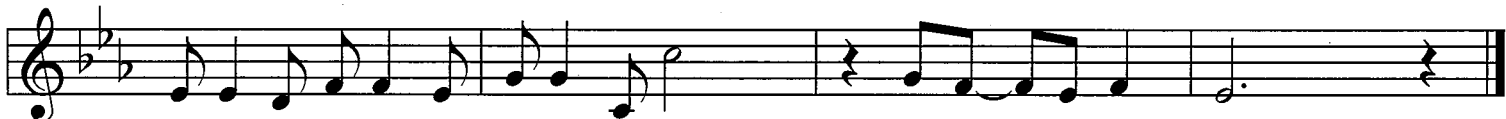
A²

$E\flat Ma7$ $C m7$ $F m7$ $B\flat7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat7$



Here are my arms, may she find il-lus-sion there. Look in my heart, there is no con-fu-sion there,

$E\flat Ma7$ $G7$ $C7$ $F7$ $F\sharp\phi7$ $G m7$ $C7$ $F m7$ $B\flat7$ $E\flat Ma7$ $B\flat7$ $E\flat Ma7$ $F m7$ $B\flat7$



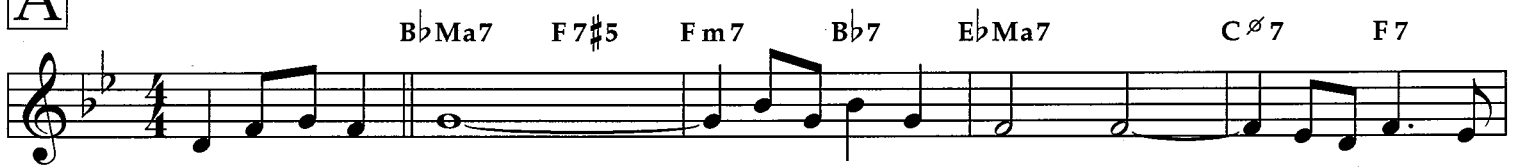
now that I'm lov-ing, I'm liv-ing at last, my fu-ture just passed.

My Little Brown Book

Ballad

By Billy Strayhorn

A



My lit - tle brown book _____ with the sil - ver bind - ing, _____ how it keeps re -



mind - ing me of a mem - o - ry that's haunt - ing me. _____ In some qui - et

A¹

nook, _____ I go through it's pa - ges _____ and per - use this



age - less tale of a love that failed to ev - er be - come true. On

B



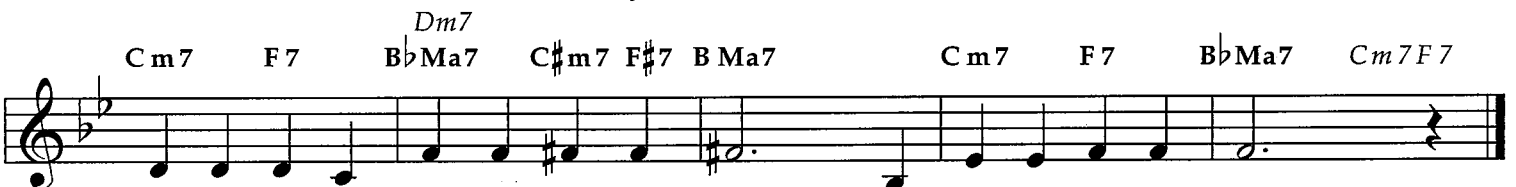
this page is the date of that fate - ful night at eight when I found you were no long - er in love. Af - ter



that there's noth - ing more, just a dark and fur - tile door that shuts out the stars a - bove. In my lit - tle

A²

book _____ I in - scribed your heart vow, _____ but since we're a - part now this and that



last sweet kiss is all that's left of you; is all that's left of you.

My Little Suede Shoes

Medium

By Charlie Parker

A

F m7 B♭7 E♭Ma7 C m7 F m7 B♭7 E♭Ma7 C m7



F m7 B♭7 G m7 C7 F m7 B♭7 E♭Ma7



A

F m7 B♭7 E♭Ma7 C m7 F m7 B♭7 E♭Ma7 C m7



F m7 B♭7 G m7 C7 F m7 B♭7 E♭Ma7



B

A♭Ma7 G m7 C7 F m7 B♭7 E♭Ma7



A♭Ma7 G m7 C7 F m7 B♭7 E♭Ma7



A

F m7 B♭7 E♭Ma7 C m7 F m7 B♭7 E♭Ma7 C m7



F m7 B♭7 G m7 C7 F m7 B♭7 E♭Ma7



My One and Only Love

Ballad

Words by Robert Mellin

Music by Guy Wood

A C Ma7 A m7 D m7 G7 G#°7₃ A m7 F Ma7 B°7 E°7 A7

The ver - y thought of you makes my heart sing — like an A - pril breeze — on the wings of spring,

B°7 E7#9

D m7 G7 G#°7 A m7 D7 D m7 G7 Em7 A7 D m7 G7

and you ap - pear in all your splen - dor, — my one and on - ly love.

A¹ C Ma7 A m7 D m7 G7 G#°7₃ A m7 F Ma7 B°7 E°7 A7

The shad - ows fall and spread their mys - tic charms — in the hush of night — while you're in my arms.

B°7 E7#9

D m7 G7 G#°7 A m7 D7 D m7 G7 C Ma7 F#°7 B7

I feel your lips so warm and ten - der, — my one and on - ly love. The

B Em7 3 F#°7 B7 Em7 3 F#°7 B7

touch — of your hand — is like heav - en; — a heav - en that I've — nev - er known. The

Em Em(Ma7) Em7 A7 D m7 Ab7 D m7 G7

blush — on your cheek when - ev - er I speak tells me that you are my own.

A² C Ma7 A m7 D m7 G7 G#°7₃ A m7 F Ma7 B°7 E°7 A7

You fill my, ea - ger heart with such de - sire. — Ev - 'ry kiss you give — sets my soul on fire.

B°7 E7#9

D m7 G7 G#°7 A m7 D7 D m7 G7b9 C Ma7 Dm7 G7

I give my - self in sweet sur - ren - der, — my one and on - ly love.

My Romance

Ballad or Medium

from JUMBO

Words by Lorenz Hart
Music by Richard Rodgers

A

B♭Ma7 E♭Ma7 Dm7 D♭°7 Cm7 F7 B♭Ma7 D7#5



Gm Gm(Ma7) Gm7 Gm6 Cm7 F7 B♭Ma7 Fm7 B♭7



B

E♭Ma7 A♭7 B♭Ma7 Fm7 B♭7 E♭Ma7 A♭7 B♭Ma7



E°7 A7 Dm7 Gm7 C7 Cm7 F7



A

B♭Ma7 E♭Ma7 Dm7 D♭°7 Cm7 F7 B♭Ma7 D7#5



Gm Gm(Ma7) Gm7 Gm6 Cm7 F7 B♭Ma7 Fm7 B♭7

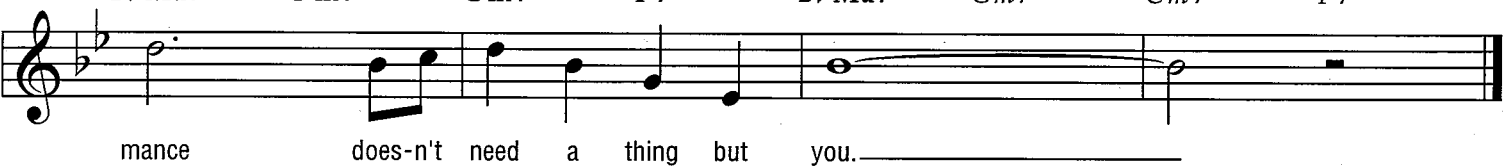


C

E♭Ma7 G7#5 Cm7 /B♭ A°7 D7 Gm7 A♭7



B♭Ma7 Gm7 Cm7 F7 B♭Ma7 Gm7 Cm7 F7



Nardis

Bright

By Miles Davis

A

Em7 F Ma7 B7 C Ma7

Am7 B7 F Ma7 Em7 E Ma7₃ Em7

A

Em7 F Ma7 B7 C Ma7

Am7 B7 F Ma7 Em7 E Ma7₃ Em7

B

Am7 F Ma7 Am7 F Ma7

D m7 G7 C Ma7 B7^{#9} F7

A

Em7 F Ma7 B7 C Ma7

Am7 B7 F Ma7 Em7 E Ma7₃ Em7

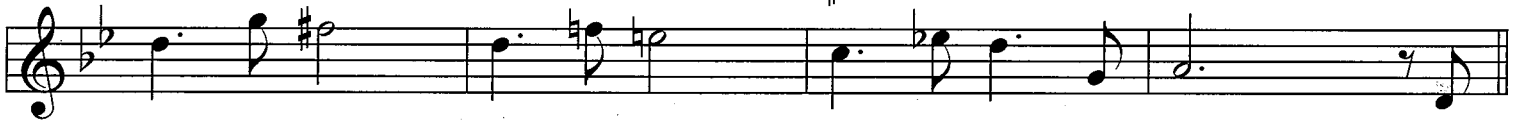
Note: Italicized chords are used for solos.

Nature Boy

Ballad

Words and Music by
Eden Ahbez**A**G m7 A $\emptyset$ 7 D7 G m7 A $\emptyset$ 7 D7

There was a boy, a ver - y strange en - chant - ed boy, they say he wan - dered

G m G m(Ma7) G m7 G m6 F $\sharp$ $\circ$ 7 G m7 A $\emptyset$ 7 D7

ver - y far, ver - y far, o - ver land and sea. A

BA $\emptyset$ 7 D7 G m7

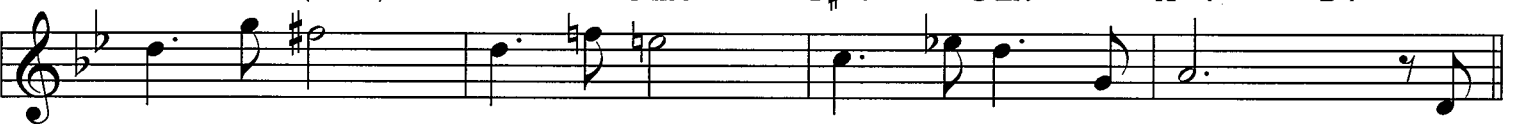
lit - tle shy and sad of eye, but

E $\emptyset$ 7 A7 D7 A $\flat$ 7

ver - y wise was he. And

AG m7 A $\emptyset$ 7 D7 G m7 A $\emptyset$ 7 D7

then one day, one mag - ic day he came my way, and as we spoke of

G m G m(Ma7) G m7 G m6 F $\sharp$ $\circ$ 7 G m7 A $\emptyset$ 7 D7

man - y things, fools and kings, this he said to me: "The

B¹A $\emptyset$ 7 D7 G m7

great - est thing you'll ev - er learn is

A7 $\flat$ 9 D7 G m7 A $\emptyset$ 7 D7

just to love and be loved in re - turn."

Never Let Me Go

Ballad

from the Paramount Picture THE SCARLET HOUR

Words and Music by Jay Livingston
and Ray Evans

A

G m7 C7 F m7 Bb7

Nev-er let me go! Love me much too much! If you let me go life would lose its touch!

Eb Ma7 Aø7 D7 Db Ma7 G m7 C7

What would I be with - out you? There's no place for me, with - out you!

B

C m7 F7 Bbm(Ma7) Eb7#11

Nev-er let me go! I'd be so lost if you went a - way. There'd be a thou-sand

Ab Ma7 Dø7 G7b9 C Ma7 A m7 D7

hours in the day with - out you, I know! Be - cause of one ca-ress my

C

G m7 C7 F m7 Bb7

world was o - ver - turned at the ver - y start; all my bridg-es burned by my flam-ing heart!

Eb Ma7 Aø7 D7 G m7 C7

You'd nev-er leave me, would you? You could-n't hurt me, could you?

C m7 F7b9 Bb Ma7 Aø7 D7

Nev-er let me go! Nev-er let me go!

The Night Has a Thousand Eyes

Theme from the Paramount Picture THE NIGHT HAS A THOUSAND EYES

Medium

A

Words by Buddy Bernier
Music by Jerry Brainin

G Ma7 **D7 sus4**

Don't whis - per things to me you don't mean, _____ for
ro - mance may have called in the past, _____ my

G Ma7 **D7 sus4**

words deep down in - side can be seen by the night. _____ The
love for you will be ev - er - last - ing and bright. _____ As

D m7 **G7** **C Ma7** **F7#11**

night _____ has a thou - sand eyes _____ and it
bright _____ as the star - lit skies _____ and this

B m7 **Bb°7** **A m7** **D7** **G Ma7** 1. **A m7** **D7** 2. **G Ma7**

knows a truth - ful heart from one that lies. _____ Tho' _____ I've
won - d'rous night that has a thou - sand eyes. _____

C m7 **F7** **Bb Ma7**

lived my life _____ walk - ing thru a dream. _____ For I

Bb m7 **Eb7** **Ab Ma7**

knew that I would find this mo - ment su - preme. _____ A

A m7 **D7** **B m7** **E7**

night of bliss _____ and ten - der sighs _____ and the

A m7 **D7** **G Ma7** **Am7** **D7**

smil - ing down _____ of a thou - sand eyes. _____

No Moon at All

Medium

By Dave Mann
and Redd Evans

A $D m7$ $E \emptyset 7$ $A 7$ $A \emptyset 7$ $D 7$ $G Ma7$

No moon at all. — What a night. — Ev - en light-nin' bugs have dimmed their light. —

$B \flat \circ 7$ $F Ma7$ $B \flat 7$ $A 7$ $D m7$ $E \emptyset 7$ $A 7$

Stars have dis - a - peared from sight and there's no — moon at all. —

A $D m7$ $E \emptyset 7$ $A 7$ $A \emptyset 7$ $D 7$ $G Ma7$

Don't make a sound, — it's so dark, — ev - en Fi - do is a - fraid to bark. —

$B \flat \circ 7$ $F Ma7$ $B \flat 7$ $A 7$ $D m7$

What a per - fect chance to park, and there's no — moon at all. —

B $D 7$ $G 7$

Should we want at - mos - phere — for in - spi - ra - tion, dear, —

$C 7$ $E \flat 7$ $C 7$ $F Ma7$ $E \emptyset 7$ $A 7$

one kiss will make — it clear — that to - night is right and bright moon-light might in - ter - fere. —

A $D m7$ $E \emptyset 7$ $A 7$ $A \emptyset 7$ $D 7$ $G Ma7$

No moon at all — up a - bove. — This is noth - ing like they told us of. —

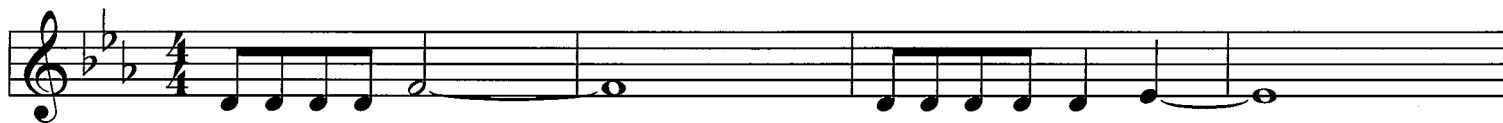
$B \flat \circ 7$ $F Ma7$ $B \flat 7$ $A 7$ $D m7$ $E \emptyset 7$ $A 7$

Just to think we fell in love and there's no — moon at all. —

Now It Can Be Told

Ballad

from ALEXANDER'S RAGTIME BAND

Words and Music by
Irving Berlin**A**E $\flat$ °7E $\flat$ Ma7E $\flat$ °7E $\flat$ Ma7

Now it can be told, _____

told in all it's glo - ry. _____

E $\flat$ °7E $\flat$ Ma7

Fm7

B $\flat$ 7E $\flat$ °7B $\flat$ m7E $\flat$ 7

Now that we have met, the world may know the sen - ti - men - tal sto - ry. _____

BA $\flat$ Ma7D $\flat$ 7

Gm7

F $\sharp$ °7

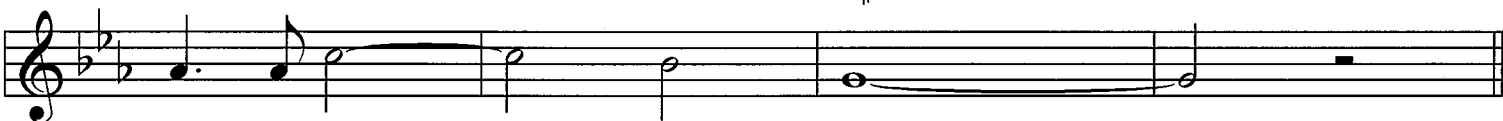
The great - est ro - mance they ev - er knew _____ is

Fm7

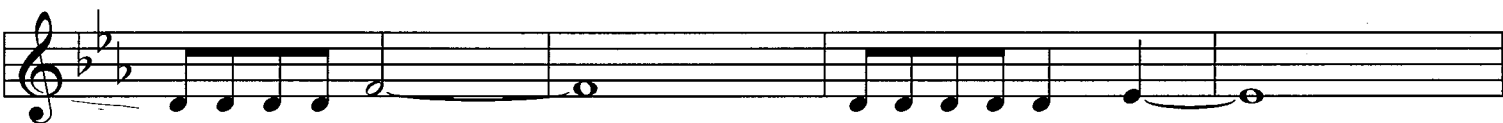
B $\flat$ 7G7 $\sharp$ 5

C7

Fm7

B $\flat$ 7

wait - ing to _____ un - fold. _____

AE $\flat$ °7E $\flat$ Ma7E $\flat$ °7E $\flat$ Ma7

Now it can be told _____

as an in - spi - ra - tion. _____

E $\flat$ °7E $\flat$ Ma7

Fm7

B $\flat$ 7E $\flat$ °7B $\flat$ m7E $\flat$ 7

Ev - 'ry oth - er tale of "Boy meets girl" is just an im - i - ta - tion. _____

CA $\flat$ Ma7D $\flat$ 7

Gm7

C7 $\sharp$ 5

The great - est sto - ry has nev - er been told be - fore, but

F7

Fm7

B $\flat$ 7E $\flat$ Ma7

Fm7

B $\flat$ 7

now, _____

now it can be told. _____

Oh! Look at Me Now

Medium

Words by John DeVries

Music by Joe Bushkin

A

$E\flat Ma7$ $B\flat m7$ $E\flat 7$ $A\flat Ma7$ $A\flat m7$ $D\flat 7$

For I'm not the {guy—} who cared a-bout love, and I'm not the {guy—} who cared a-bout for - tunes and such, —
 {girl—}

$G m7$ $C 7$ $F 7$ $B 7$ $F m7$ $B\flat 7$

— nev - er cared much — but, look at me now. —

A¹

$E\flat Ma7$ $B\flat m7$ $E\flat 7$ $A\flat Ma7$ $A\flat m7$ $D\flat 7$

I nev - er knew — the tech - nique of kiss - in', I nev - er knew — the thrill I could get — from your touch, —

$G m7$ $C 7$ $F 7$ $F m7$ $B\flat 7$ $E\flat Ma7$ $A\phi 7$ $D 7$

— nev - er knew much. — Oh! Look at me now. —

B

$G m7$ $E\flat 7$ $D 7$ $G m7$ $D 7\sharp 5$ $G m7$ $C 7$

I'm a new {man, bet - ter than — Cas - a - no - va at his best. —}
 {girl in a whirl, — nev - er knew love was like this. —}

$F m7$ $D\flat 7$ $C 7$ $F m7$ $B\flat 7\sharp 5$

With a new heart, brand new start, — {I'm so proud I'm bust - in' my vest. —} So
 {gon - na be Mis - iz, not miss. —}

A¹

$E\flat Ma7$ $B\flat m7$ $E\flat 7$ $A\flat Ma7$ $A\flat m7$ $D\flat 7$

I am the {guy—} who turned out a lov - er, so, I'm the {guy—} who laughed at those blue — dia - mond rings, —
 {girl—}

$G m7$ $C 7$ $F 7$ $F m7$ $B\flat 7$ $E\flat Ma7$ $F m7$ $B\flat 7$

— one of those things. — Oh! Look at me now. —

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Old Devil Moon

from FINIAN'S RAINBOW

Medium

Words by E.Y. Harburg
Music by Burton Lane

A

F Ma7 Eb Ma7 F Ma7 Eb Ma7

I look at you and sud - den - ly, some-thing in your eyes I
You've got me fly - in' high and wide on a mag - ic car - pet

F Ma7 Eb Ma7 F Ma7 Cm7 F7

see soon be-gins be - witch - ing me. It's that
ride full of but - ter - flies in - side. Wan - na

B

Bb Ma7 Bbm7 Eb7 To Coda

old dev - il moon that you stole from the skies. It's that
cry, wan - na croon, wan - na laugh like a loon. It's that

Ab m7 Db7 Gb Ma7 C7 F Ma7 Eb Ma7

old dev - il moon in your eyes. You and your glance—

C

F Ma7 Eb Ma7 F Ma7 Eb Ma7 3 D Ma7 Dm7 DMA7 Dm7

— make this ro - mance too hot to han - dle. Stars in the night—

Dm7 G7 Gm7 C7 D.C. al Coda

— blaz - ing their light can't hold a can - dle to your raz - zle daz - zle.

CODA Ab m7 Db7 Gb Ma7 C7 F Ma7 Eb Ma7

old dev - il moon in your eyes. Just when I

D

F Ma7 Eb Ma7 F Ma7 Eb Ma7 3

think I'm free as a dove old dev - il

F Ma7 Eb Ma7 3 F Ma7 Eb Ma7 3 F Ma7 Gm7 C7

moon deep in your eyes blinds me with love.

On the Street Where You Live

Medium

from MY FAIR LADY

Words by Alan Jay Lerner

Music by Frederick Loewe

A

$B\flat Ma7$ $G m7$ $C m7$ $F7$ $B\flat Ma7$ $G m7$ $C m7$ $F7$

I have of - ten walked down this street be - fore, but the

$B\flat Ma7$ $D\flat\circ7$ $C m7$ $F7$

pave - ment al - ways stayed be - neath my feet be - fore. All at

$C m7$ $E\flat m7$ $A\flat7$ $B\flat Ma7$ $G m7$

once am I sev - 'ral stor - ies high know - ing

$C m7$ $F7$ $B\flat Ma7$ $G7$ $C m7$ $F7$

I'm on the street where you live. Are there

A¹ $B\flat Ma7$ $G m7$ $C m7$ $F7$ $B\flat Ma7$ $G m7$ $C m7$ $F7$

li - lac trees in the heart of town? Can you

$B\flat Ma7$ $D\flat\circ7$ $C m7$ $F7$

hear a lark in an - y oth - er part of town? Does en -

$C m7$ $E\flat m7$ $A\flat7$ $B\flat Ma7$ $G m7$

chant - ment pour out of ev - 'ry door? No, it's

$C m7$ $F7$ $B\flat Ma7$ $E\flat7$ $B\flat Ma7$

just on the street where you live. And

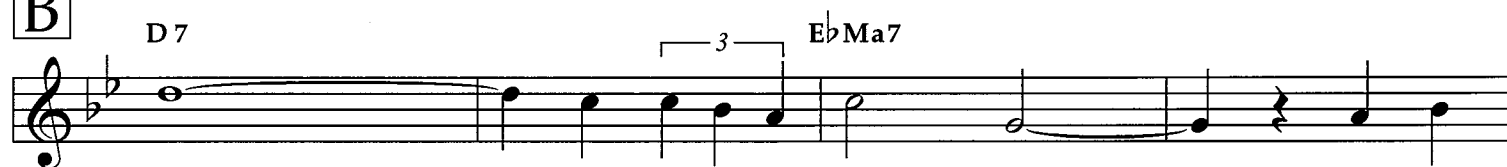
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B



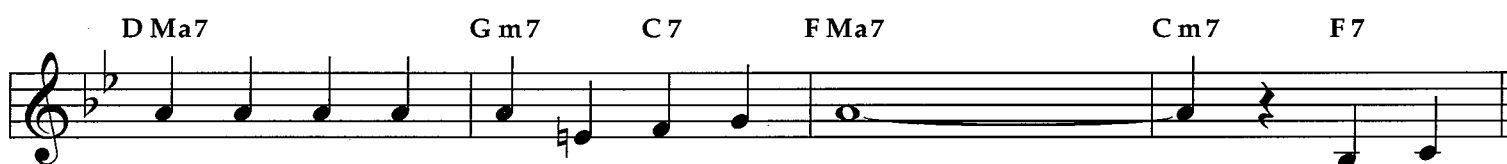
oh, the tow-er-ing feel-ing, just to



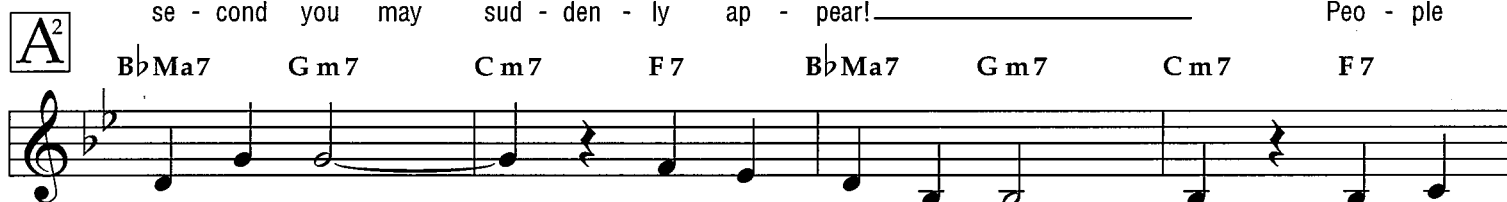
know some-how you are near! The



o ver-pow-er-ing feel-ing that an-y



se-cond you may sud-den-ly ap-pear! Peo-ple



stop and stare, they don't both-er me, for there's



no-where else on earth that I would rath-er be. Let the



time go by, I won't care if I can be



here on the street where you live.

A²

One Dozen Roses

Medium

Words by Roger Lewis and "Country" Joe Washburn
Music by Dick Jurgens and Walter Donovan

A F Ma7 G 7 G#° 7

Give me one doz - en ros - es, put my heart in be - side them and

A m7 D 7 G m7 C 7 F Ma7 G m7 C 7

send them to the one I love. She'll be

A¹ F Ma7 G 7 G#° 7

glad to re - ceive them and I know she'll be - lieve them, that's

A m7 D 7 G m7 C 7 F Ma7 C m7 F 7

some - thing we've been talk - ing of. There may be

B Bb Ma7 F Ma7

or - ange blos - soms lat - er, kind of think that there will 'cause

D m7 G 7 C 7

she's done some - thing to me and my heart won't keep still. Give me

A² F Ma7 G 7 G#° 7

one doz - en ros - es, put my heart in be - side them and

A m7 D 7 G m7 C 7 F Ma7 G m7 C 7

send them to the one I love.

Only a Rose

Medium

from the Paramount Picture THE VAGABOND KING Words by Brian Hooker
Music by Rudolf Friml

A

A $\flat$ Ma7

B $\flat$ m7

E $\flat$ 7

A $\flat$ Ma7

E $\flat$ m7

A $\flat$ 7



On-ly a rose _____ I give you, _____

D $\flat$ Ma7

D $\flat$ m7

G $\flat$ 7

A $\flat$ Ma7



on-ly a song _____ dy-ing a - way. _____

B

B $\flat$ m7

E $\flat$ 7

A $\flat$ Ma7₃



On-ly a smile _____ to keep in mem-o - ry _____

C Ma7

D m7

G $\flat$ 7₃

C m7

F7

B $\flat$ m7

E $\flat$ 7



un - til we meet _____ an - oth - er day. _____

A¹

A $\flat$ Ma7

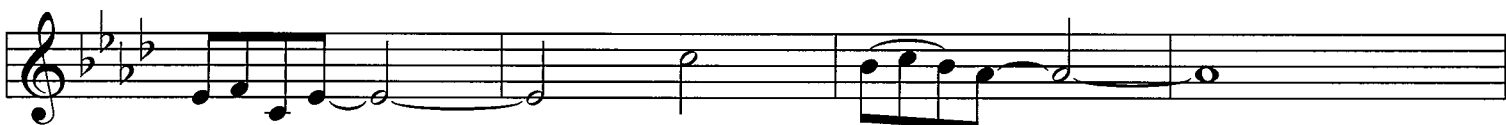
B $\flat$ m7

E $\flat$ 7

A $\flat$ Ma7

E $\flat$ m7

A $\flat$ 7



On-ly a rose _____ to whis - per, _____

D $\flat$ Ma7

C $\emptyset$ 7

F7



blush-ing as ros - es do, _____

C

B $\flat$ m7

D $\flat$ m7

G $\flat$ 7

A $\flat$ Ma7



I'll bring a-long a smile or a song for an - y - one. _____

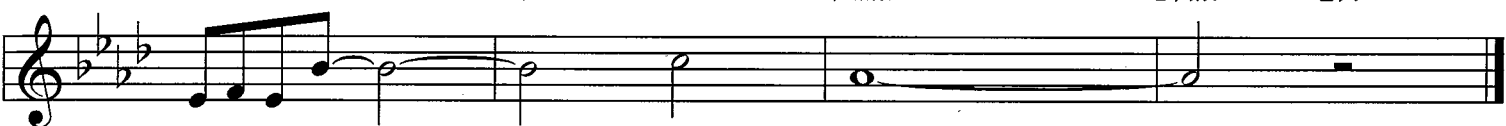
B $\flat$ m7

E $\flat$ 7

A $\flat$ Ma7

B $\flat$ m7

E $\flat$ 7



On-ly a rose _____ for you. _____

The Peanut Vendor

Bright

(El Manisero)

English Words by Marion Sunshine
and L. Wolfe Gilbert
Music and Spanish Words by Moises Simons

A

A Ma7 B m7 E7 A Ma7 B m7 E7

1,3 In Cu - ba, each mer - ry maid wakes up with this ser - e - nade;
2 In Cu - ba, his smil - ing face is wel - come most ev - 'ry place;

A Ma7 B m7 E7 A Ma7 B m7 E7 To Coda

pea - nuts! They're nice and hot, pea - nuts! I sell a - lot.
pea - nuts! They hear him cry, pea - nuts! They all re - ply.

B

A Ma7 B m7 E7 A Ma7 B m7 E7

If you have - n't got ba - na - nas, don't be blue, pea - nuts in a lit - tle bag are call - ing you.
If you're look - ing for an ear - ly morn - ing treat, get some dou - ble joint - ed pea - nuts good to eat.

A Ma7 B m7 E7 A Ma7 B m7 E7

Don't waste them, no tum - my ache, you'll taste them when you a - wake.
For break - fast or din - ner time, for sup - per, most an - y time.

C

A Ma7 B m7 E7 A Ma7 B m7 E7

For at the ve - ry break of day, the pea - nut ven - dor's on his way.
A mer - ry twin - kle in his eye, he's got a way that makes you buy.

A Ma7 B m7 E7 A Ma7 B m7 E7

At dawn - ing that whist - le blows through ev - 'ry ci - ty town, and coun - try lane,
Each morn - ing that whist - le blows the lit - tle child - ren like to trail a - long,

D

A Ma7 B m7 E7 A Ma7 B m7 E7

you'll hear him sing his plain - tive lit - tle strain, and as he goes by to you he'll say:
they love to hear the pea - nut ven - dor's song. They all laugh with glee when he will say:

A Ma7 B m7 E7 A Ma7 B m7 E7

"Big jum - bo's, big doub - le ones, come buy those pea - nuts roast - ed to - day,
"They're roast - ed, no ti - ny ones, they're toast - ed, pea - nuts hot in the shell,



mor - al to — this song, fif - ty mil - lion lit - tle mon - keys can't — be wrong.
 doc - tor from — your door, pea - nut ought to keep him from you ev - er more.

2nd time: D.C. al Coda
 E7



CODA



"Pea - nuts! — We'll meet a - gain. Pea - nuts! —



— This street — a - gain. Pea - nuts! — You'll eat — a - gain,



your pea - nut man." That pea - nut man's gone.

Words by Alfred Bryan
Music by Fred Fisher

A

A $B\flat Ma7$ $C7$

4/4

B

B

Cm7 F7 Cm7 F7

A

A B♭Ma7 C7



B¹

B Cm7 F7 Cm7 F7 B $\flat$ Ma7 Cm7 F7

The B section of the song is written in G minor (one flat) and 4/4 time. It consists of two measures. The first measure contains a C minor 7th chord (Cm7) and an F7 chord. The second measure contains a C minor 7th chord (Cm7), an F7 chord, a B-flat major 7th chord (B $\flat$ Ma7), a C minor 7th chord (Cm7), and an F7 chord. The melody is written in treble clef and features a series of eighth and quarter notes in the first measure, followed by a half note in the second measure.

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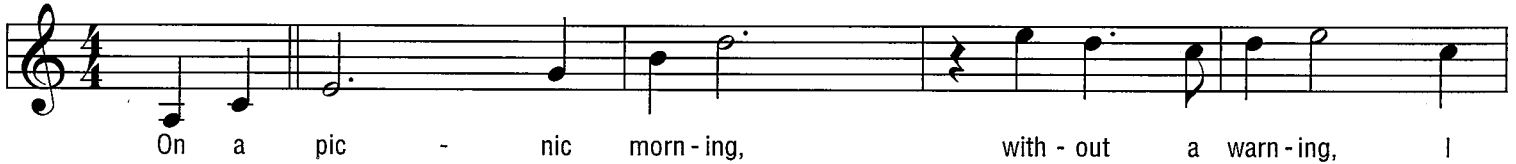
Picnic

Ballad

from the Columbia Technicolor Picture PICNIC

Words by Steve Allen
Music by George W. Duning

A

C Ma7 D m7 G7 C Ma7 B $\emptyset$ 7 E7 A m7 D7

D m7 G7 D m7 G7 C Ma7 D m7 G7sus4

A¹C Ma7 D m7 G7 C Ma7 B $\emptyset$ 7 E7 A m7 D7

D m7 G7 D m7 G7 C Ma7 F7 C Ma7



B

D m7 G7 C Ma7 A7 D m7 G7 C Ma7



A m7 D7 D m7 G7sus4

A¹C Ma7 D m7 G7 C Ma7 B $\emptyset$ 7 E7 A m7 D7

D m7 G7 D m7 G7 C Ma7 D m7 G7



A Portrait of Jenny

Ballad

By Gordon Burdge
and J. Russell Robinson

A

A por - trait of Jen - ny, more prec - ious to me than a

mas - ter - piece how - ev - er fam - ous it be. A por - trait of

A¹

Jen - ny is etched on my heart, where her

feat - ures have been sketched from the start. Ah, the col - or and

B

beau - ty of line, and the glow of her spir - it di - vine. All

cast in heav - en's own de - sign. With the por - trait of

A²

Jen - ny, I nev - er will part, for there

is - n't an - y por - trait of Jen - ny ex - cept in my heart.

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Put Your Dreams Away

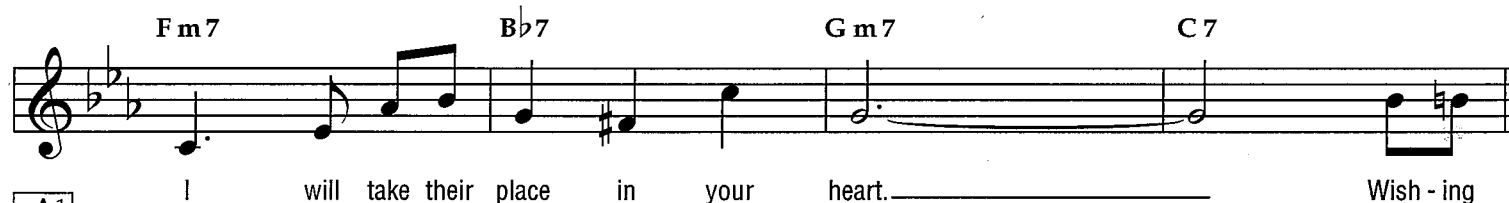
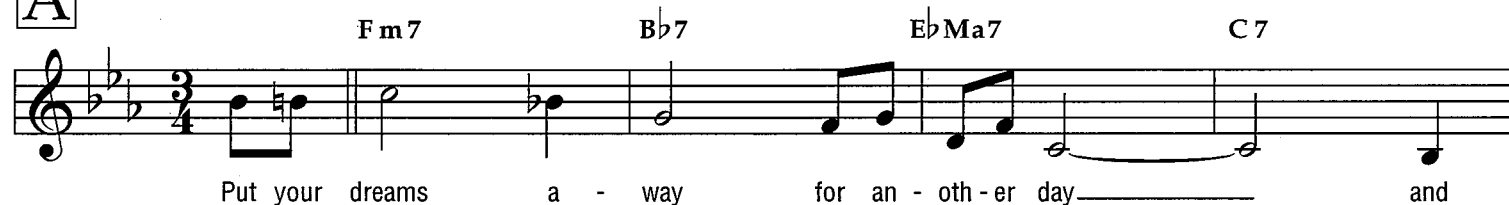
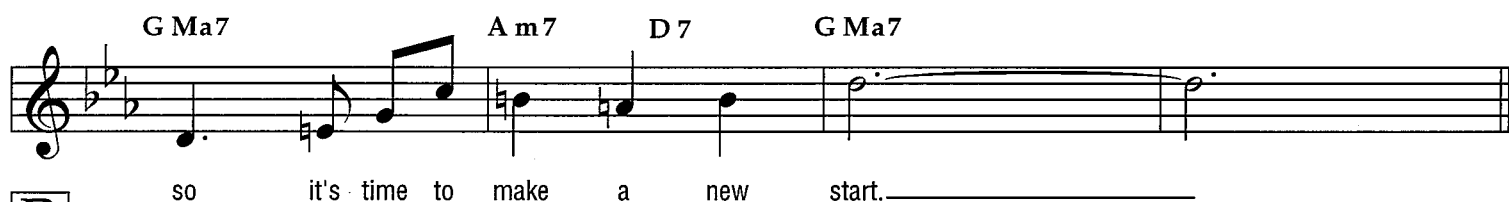
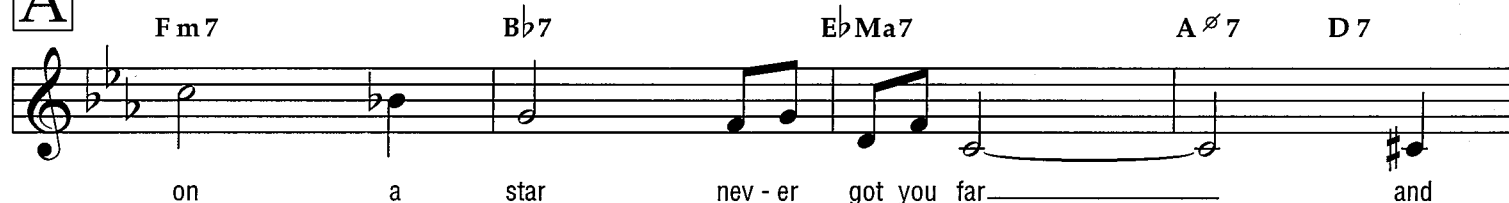
Ballad

(For Another Day)

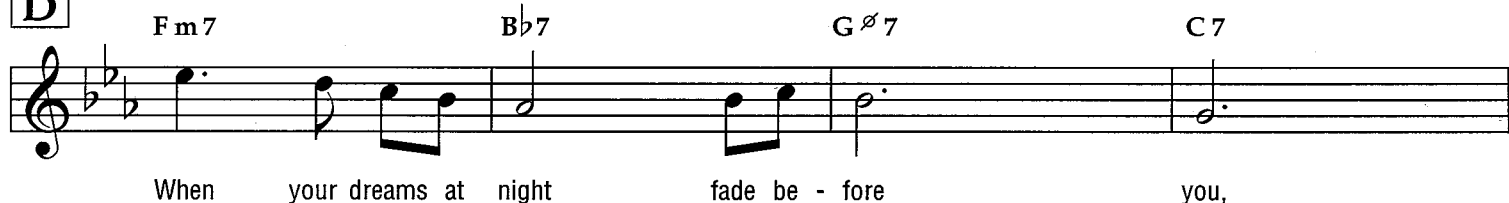
Lyric by Ruth Lowe

Music by Stephan Weiss and Paul Mann

A

A¹

B



C



Rain

(Falling from the Sky)

Ballad

Words and Music by Robert Mellin
and Gunther Finlay

A

G Ma7 A m7 D7 B m7 C Ma7 C#°7 F#7

Rain, _____ fall - ing from the skies like lone - ly

B m7 G Ma7 Bb°7 A m7 D7

tears through mist - y eyes. _____

A¹

G Ma7 A m7 D7 B m7 C Ma7 C#°7 F#7

Rain, _____ stream - ing down my face brings mem - o -

G Ma7 Ab7 G Ma7 D°7 G7

ries my heart can - not e - rase. _____

B

C m7 F7 Bb Ma7 Bbm7 Eb7 Ab Ma7

Here a - lone in all my sor - row, wait - ing for the clouds to hur - ry by,

D°7 G7#5 C m7 /Bb A7 D7#5

pray - ing that a new to - mor - row _____ will put the sun _____ back in the sky. Please

A²

G Ma7 A m7 D7 B m7 C Ma7 C#°7 F#7

rain; _____ wash a - way my tears so when the sun ap -

G Ma7 Ab7 G Ma7 Am7 D7

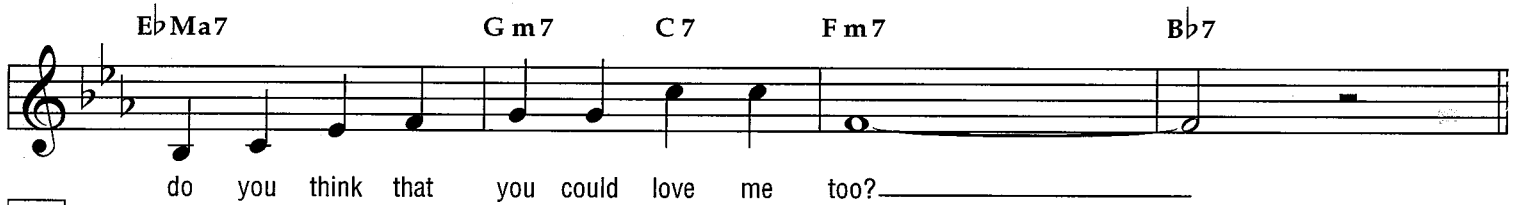
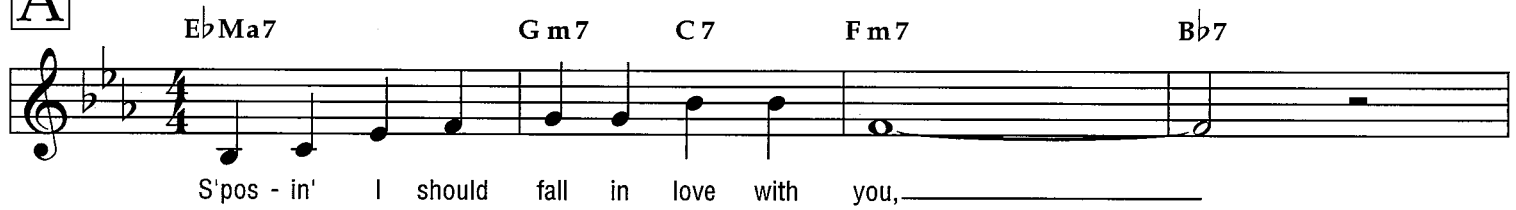
pears I'll see my love a - gain. _____

S'posin'

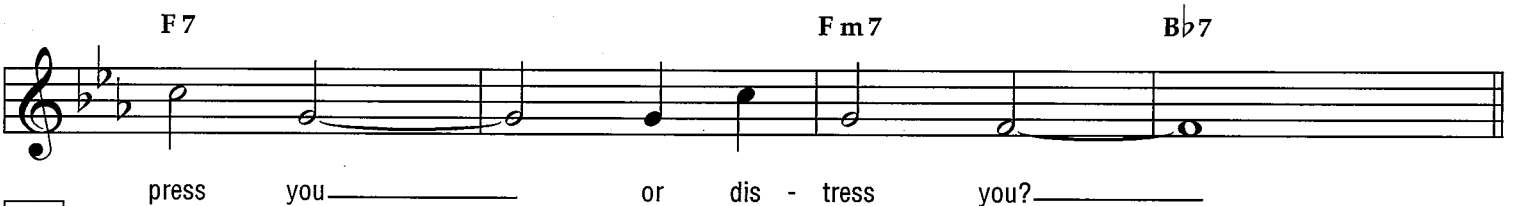
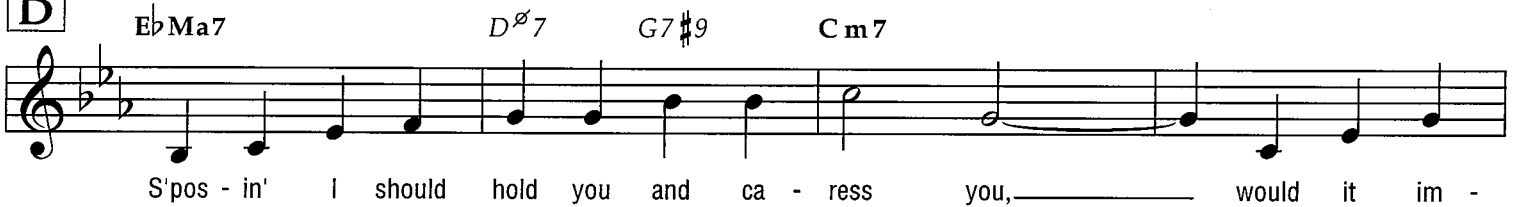
Medium

Words by Andy Razaf
Music by Paul Denniker

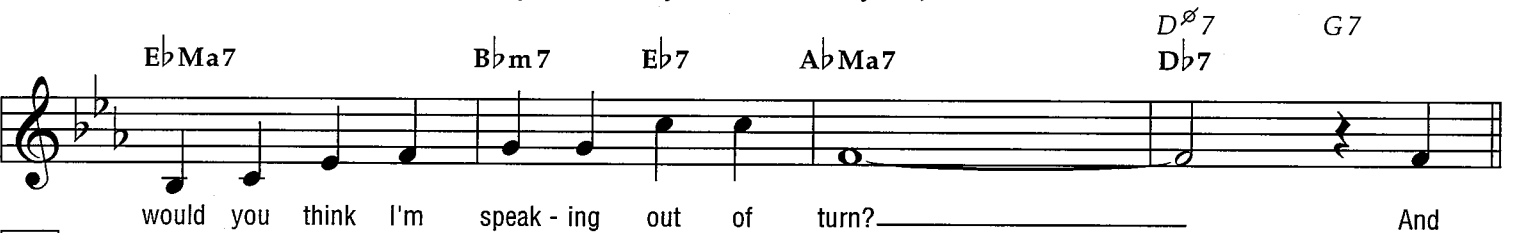
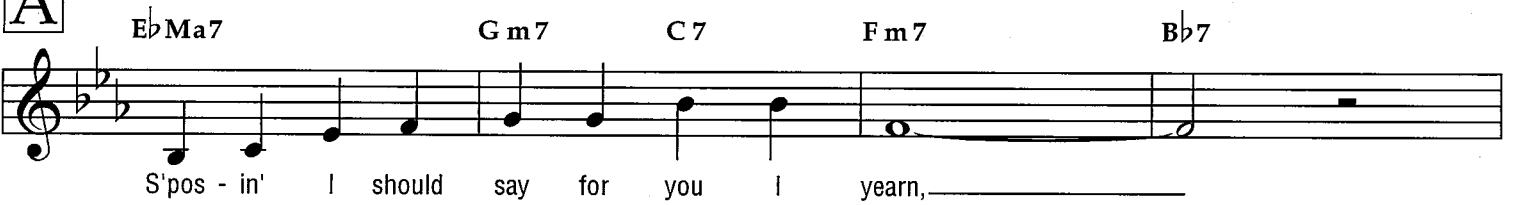
A



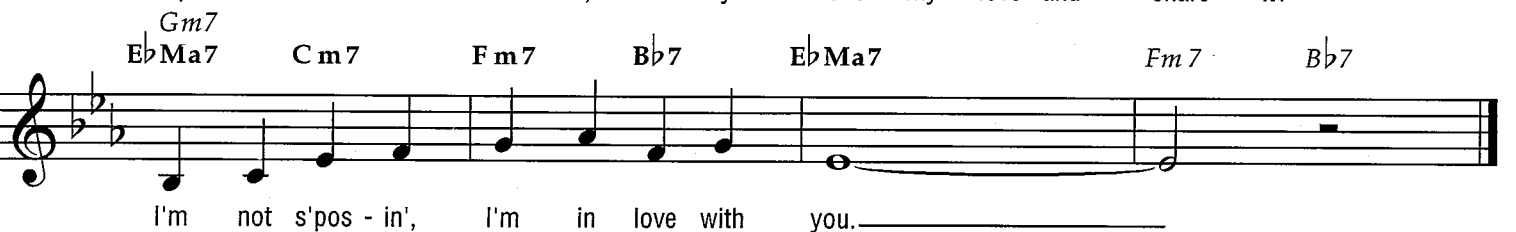
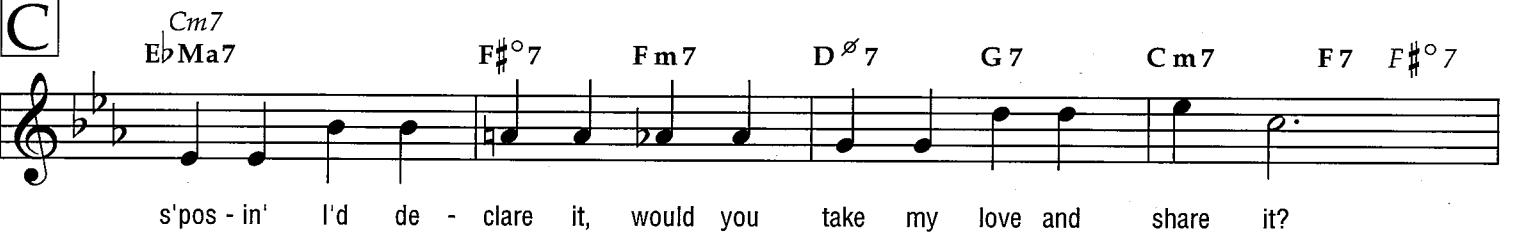
B



A¹



C



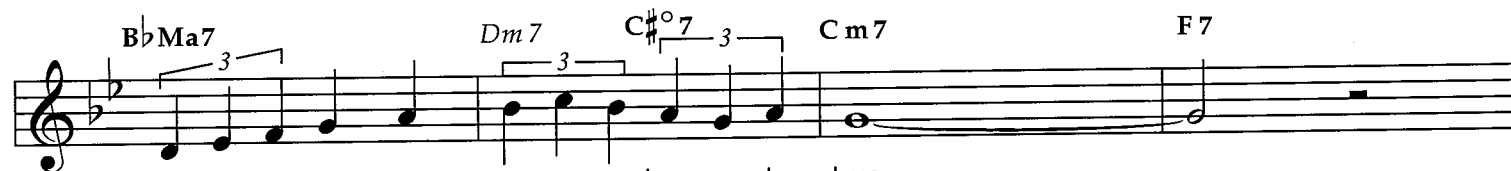
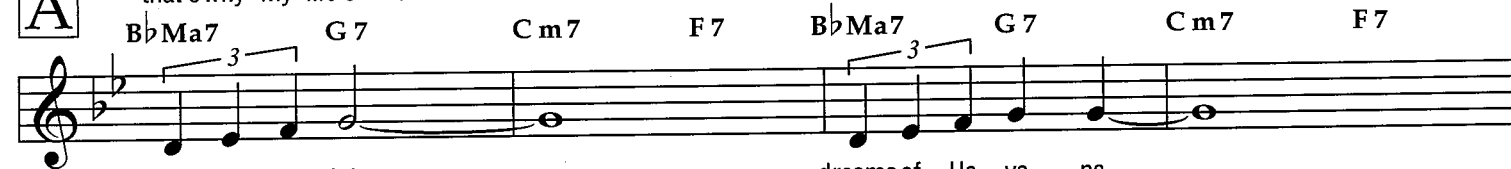
Sand in My Shoes

Medium

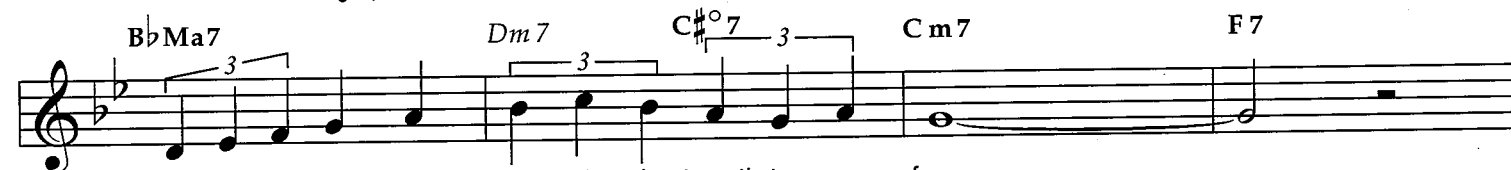
from the Motion Picture KISS THE BOYS GOODBYE

Words and Music by Frank Loesser
and Victor Schertzinger**A**

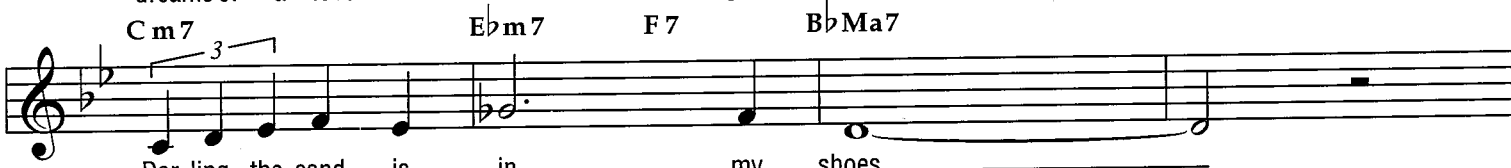
Sand in my shoes, _____

sand from Ha - va - na, _____
that was Ha - va - na, _____call - ing me to that ev - er so heav - en - ly shore, _____
you are the moon - lit mem - ry I can't seem to lose, _____call - ing me back to you once more. _____
that's why my life's an aim - less cruise. _____**A**

Dreams in the night, _____ dreams of Ha - va - na, _____



dreams of a love I have - n't the strength to re - fuse. _____



Dar - ling, the sand is in my shoes. _____

B

Deep in my veins the sen - su - ous strains of the soft gui - tars. _____



Deep in my soul the thun - der - ing roll of a trop - ic sea _____ un - der the stars. _____



All that is real is the feel of the sand in my shoes! _____

Satin Doll

from SOPHISTICATED LADIES

Medium

Words by Johnny Mercer and Billy Strayhorn

Music by Duke Ellington

A



Cig - a - rette hold - er which wigs me, o - ver her should - er, she digs me,



out cat - tin', that sat - in doll. _____

A

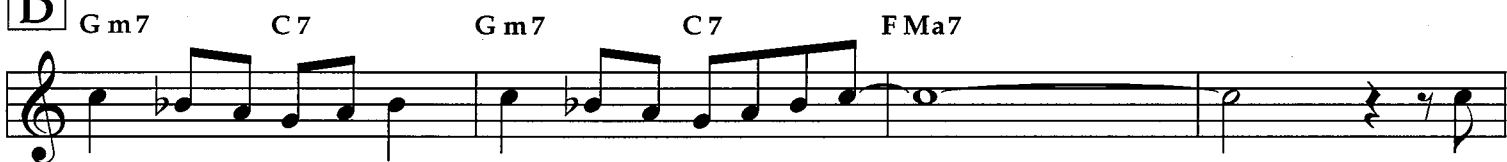


Ba - by, shall we go out skip - pin', care - ful a - mi - go, you're flip - pin',



speaks Lat - in, that sat - in doll. _____ She's

B



no - bod - y's fool so I'm play - ing it cool as can be. _____ I'll



give it a whirl, but I ain't for no girl catch - ing me. _____ Switch - e - roo - ney

A



Tel - e - phone num - bers, well you know, do - ing my rhum - bas with u - no,



and that 'n', my sat - in doll. _____

Save Your Love for Me

Medium

By Buddy Johnson

A

Wish I knew _____ why I'm so in love with you, _____ no one else in this

A¹

world will do, so, dar-ling, save your love for me. _____

Run a-way, _____ if I were wise, I'd run a-way, _____ but like a fool in

love I stay, and pray you'll save your love for me. _____ I can

feel it e-ven when you're not here, _____ can't con-ceal it, I real-ly love you, my dear.— And tho' I

A¹

know no good can come from lov-in' you, _____ I can't do a thing, _____ I'm so in love with you. _____

Help me please, _____ have mer-cy on a fool like me, _____ I know I'm doomed, but

still I plead, dar-ling, please save your love for me. _____ You may have

fun with the crowd, but for cry-ing out loud, _____ dar-ling, please save your love— for me. _____

Chords: A m7, C m7, F7, A m7, D7, G Ma7, B m7, E7, A m7, C m7, F7, A m7, D7, G Ma7, C7, G Ma7, C7, G Ma7, G7, C7, G Ma7, Bb7, A m7, D7, A m7, C m7, F7, A m7, D7, B7, E7, A m7, C m7, D7#9, G Ma7, B m7, E7.

Sing, You Sinners

Medium

from the Paramount Picture SING, YOU SINNERS

Words and Music by Sam Coslow
and W. Franke Harling

A

F Ma7

Bb7



You sin - ners drop ev - 'ry-thing, let dat har - mo - ny ring up to

F Ma7

D7

G m7

C7

F Ma7

G m7

C7



heav-en and sing, sing you sin - ners. — Just wave your

A

F Ma7

Bb7



arms all a - bout, let the Lord hear you shout. Pour dat

F Ma7

D7

G m7

C7

F Ma7

E^ø7

A7



mu - sic right out, sing you sin - ners. —

B

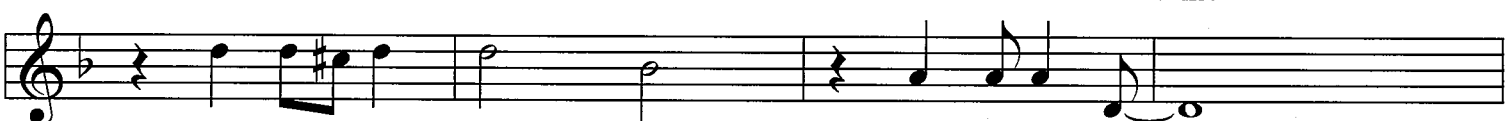
D m7

G m7

E^ø7

A7

D m7



When - ev - er there's mu - sic the de - bil kicks, —

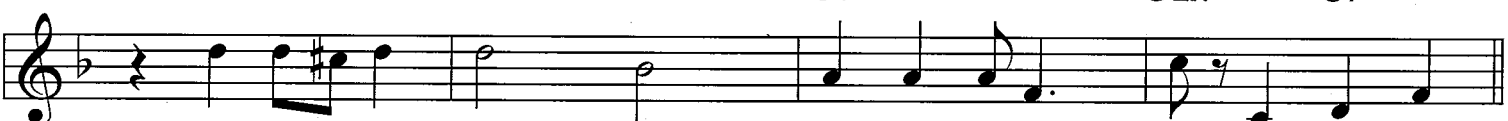
D m7

G m7

G7

G m7

C7



he don't al-low mu - sic by dat riv - er Styx. You're wick - ed

A

F Ma7

Bb7



and you're de - praved, and you've all mis - be-haved, if you

F Ma7

D7

G m7

C7

F Ma7

G m7

C7



wan-na be saved, sing you sin - ners. —

Medium

A Sleepin' Bee

from HOUSE OF FLOWERS

Lyric by Truman Capote and Harold Arlen
Music by Harold Arlen

A**B****A****C**

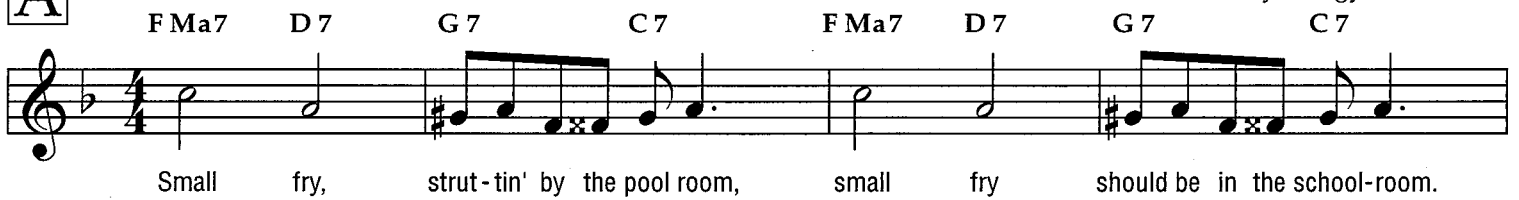
Small Fry

Medium

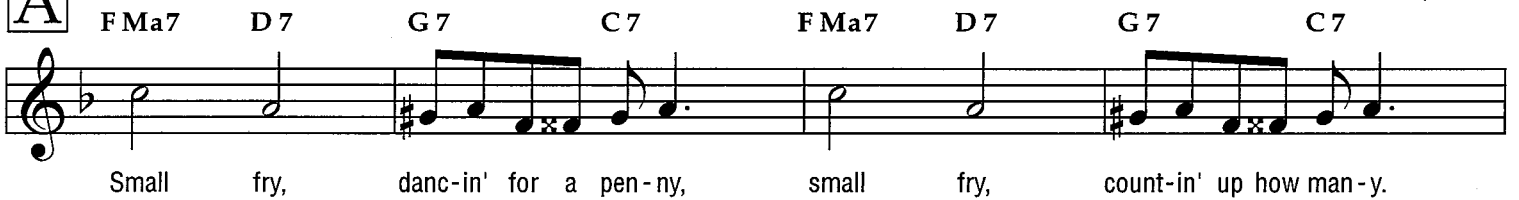
from the Paramount Motion Picture SING, YOU SINNERS

Words by Frank Loesser
Music by Hoagy Carmichael

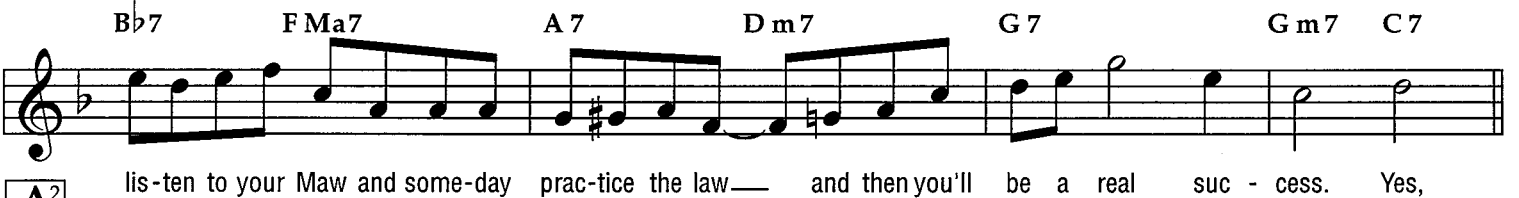
A



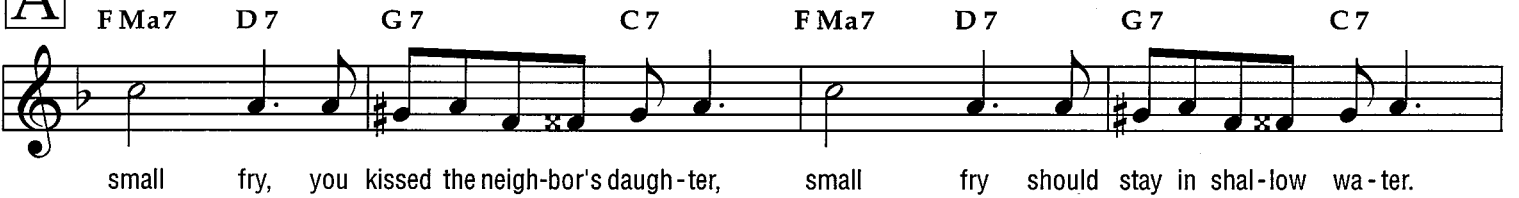
A¹



B



A²



So in Love

Bright

from KISS ME, KATE

Words and Music by
Cole Porter

A

F m7 G $\emptyset$ 7 C7b9

Strange, dear, _____ but true, dear, _____ when

F m7 Bb m7

I'm close _____ to you, dear, _____ the

Eb7 Ab Ma7 Ab7

stars fill the sky, _____ so in

Db Ma7 G7b9 C Ma7 G $\emptyset$ 7 C7b9

love with you am I. _____

A¹

F m7 G $\emptyset$ 7 C7b9

E - ven _____ with - out you, _____ my

F m7 Bb m7

arms fold _____ a - bout you, _____ you

Eb7 Db m7 Gb7

know, dar - ling, why, _____ so in

C m7 F7 Bb m7 Eb7 Ab Ma7

love _____ with you am I. _____ In

B

love with the night mys - te - ri - ous, the

night when you first were there. In

love with my joy de - lir - i - ous when I

knew that you could care. So

taunt me and hurt me, de -

cieve me, de - sert me. I'm

yours 'til I die, so in

love, so in love, so in

love with you my love am

I.

B $\flat$ m7 $E\flat$ 7 $A\flat$ Ma7

B $\flat$ m7 $E\flat$ 7 $A\flat$ Ma7

B $\flat$ m7 $E\flat$ 7 $\flat$ 9 $A\flat$ Ma7 $G\emptyset$ 7 C7

Fm7 D $\emptyset$ 7 G7 C Ma7 $G\emptyset$ 7 C7 $\flat$ 9

A² Fm7 $G\emptyset$ 7 C7 $\flat$ 9

Fm7 $B\flat$ m7

$E\flat$ 7 $E\flat$ 7/D $\flat$ C $\emptyset$ 7 F7

$B\flat$ m7 $E\flat$ 7 C m7 F7

B m7 E7 $B\flat$ m7 $E\flat$ 7

$A\flat$ Ma7 $G\emptyset$ 7 C7 $\flat$ 9

So What

Medium

By Miles Davis

A Em7 Dm7 Em7 Dm7



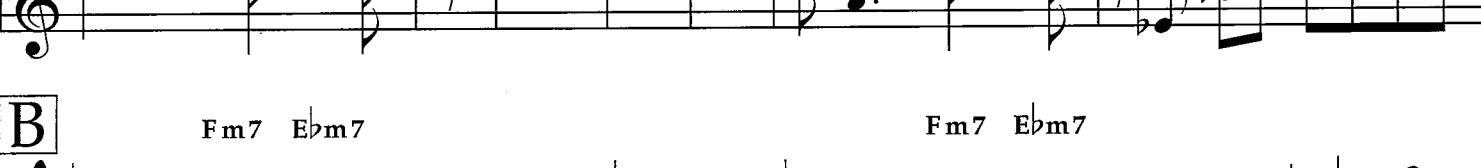
Em7 Dm7 Em7 Dm7



A Em7 Dm7 Em7 Dm7



Em7 Dm7 Em7 Dm7



B Fm7 Ebm7 Fm7 Ebm7



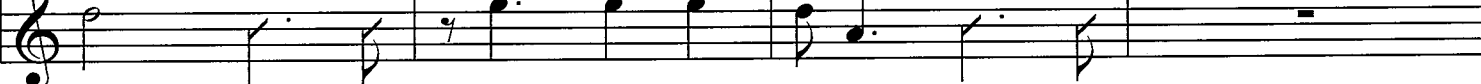
Fm7 Ebm7 Fm7 Ebm7



A Em7 Dm7 Em7 Dm7



Em7 Dm7 Em7 Dm7



Note: For solos, play Dm7 for the A sections and Ebm7 for the B section.

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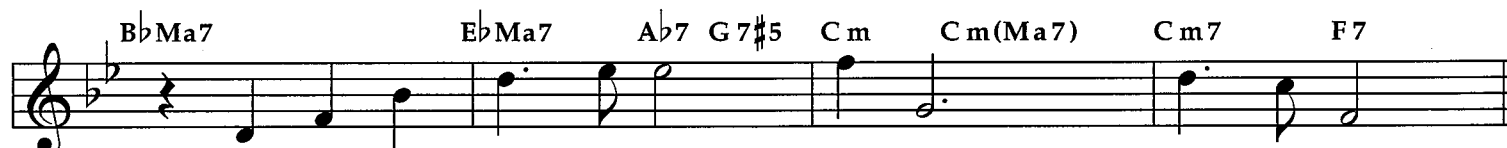
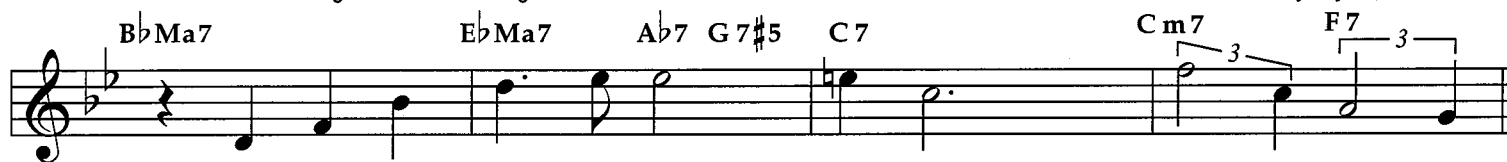
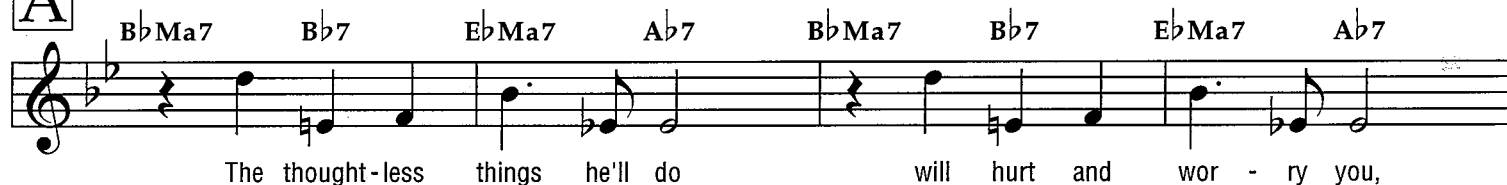
Something Wonderful

from THE KING AND I

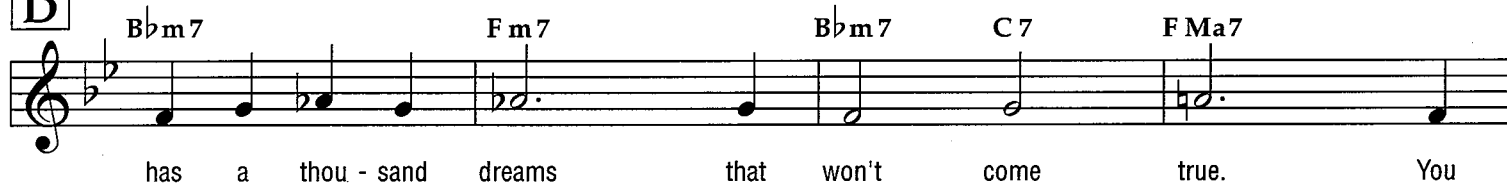
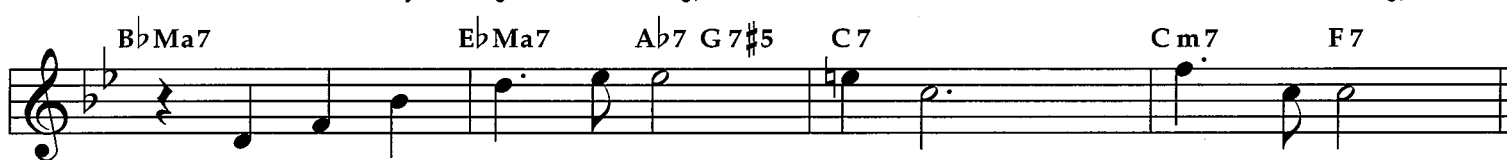
Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

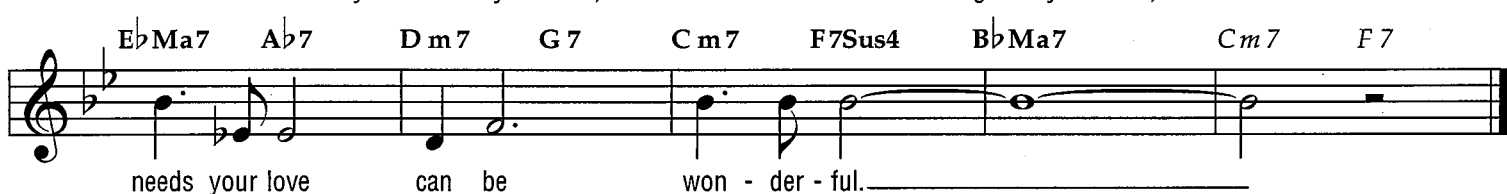
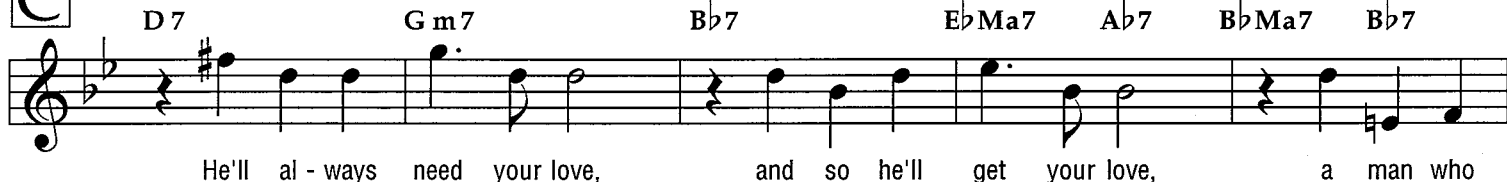
A

A¹

B

A²

C



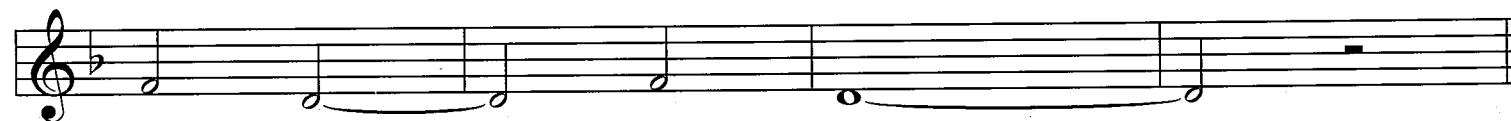
Soft Lights and Sweet Music

Medium

from the Stage Production FACE THE MUSIC

Words and Music by
Irving Berlin**A**

G 7

A $\flat$ ° 7**B**

F Ma7

A m 7

A $\flat$ ° 7

G m 7

C 7



G m 7

C 7

F Ma7

D 7

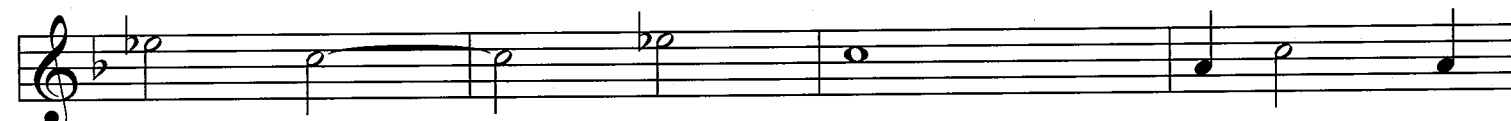
G m 7

C 7

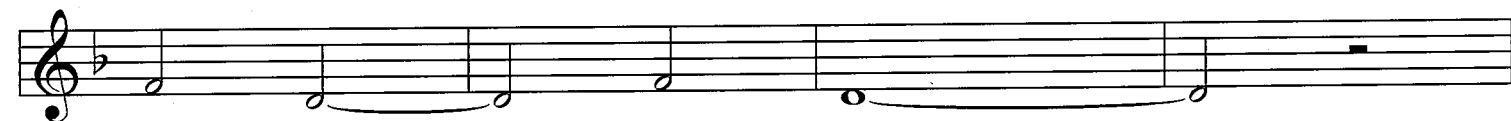
**A**

F 7

D 7



G 7

A $\flat$ ° 7**C**

F Ma7

G 7



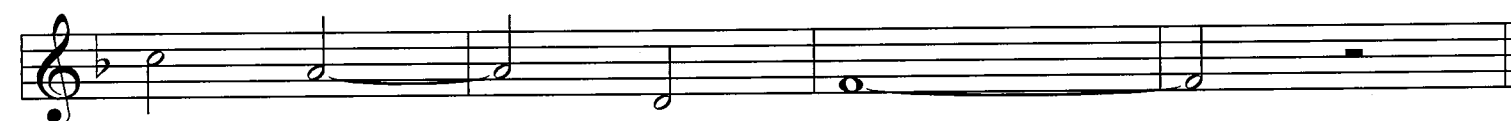
G m 7

C 7

F Ma7

G m 7

C 7



Medium

Words and Music by
Irving Berlin

A

G m7 C m7 F7 F m7 Bb7 Eb Ma7 F m7 Bb7
 You and the song are gone, but the mel-o-dy lin - gers on. The

A¹

B

we sang a love song that end - ed too soon. The

A

you and the _____ song had gone, but the mel-o-dy _____ lin - gers on.

Stella by Starlight

Medium

from the Paramount Picture THE UNINVITED

Words by Ned Washington

Music by Victor Young

A

The song _____ a rob - in sings _____ through

years _____ of end - less springs. _____ The

B

mur - mur of a brook at ev - en - tide _____ that

rip - ples by a nook where two lov - ers hide. _____ A

C

great _____ sym - phon - ic theme, _____ that's Stel - la by

star - light _____ and not a dream. _____ My

D

heart _____ and I a - gree _____ she's ev - 'ry -

thing _____ on earth to me. _____

Steppin' Out with My Baby

Medium

from the Motion Picture Irving Berlin's EASTER PARADE

Words and Music by
Irving Berlin

A D m7 /C B $\flat$ 7 A 7 $\sharp$ 5 D m7 /C B $\flat$ 7 A 7 $\sharp$ 5

Step-pin' out— with my ba - by, can't go wrong— 'cause I'm in right.—

D m7 /C B $\flat$ 7 A 7 $\flat$ 9 D m7 B $\flat$ 7 A 7 D m7

It's for sure,— not for may - be that I'm all dressed up to-night.—

A¹ D m7 /C B $\flat$ 7 A 7 $\sharp$ 5 D m7 /C B $\flat$ 7 A 7 $\sharp$ 5

Step-pin' out— with my hon - ey, can't be bad— to feel so good.—

D m7 /C B $\flat$ 7 A 7 $\flat$ 9 D m7 B $\flat$ 7 A 7 D m7

Nev - er felt— quite so sun - ny. And I keep knock - in' on wood— there'll be

B D Ma7 Em7 A7

smooth sail - in' 'cause I'm trim - min' my sails. { In my
With a

D Ma7 Em7 A7

top hat— and my white tie— and my tails.— }
bright shine— on my shoes and— on my nails.— }

A² D m7 /C B $\flat$ 7 A 7 $\sharp$ 5 D m7 /C B $\flat$ 7 A 7 $\sharp$ 5

Step-pin' out— with my ba - by, can't go wrong— 'cause I'm in right.—

D m7 /C B $\flat$ 7 A 7 $\flat$ 9 D Ma7/F $\sharp$ F $\circ$ 7 Em7 A 7 D Ma7

Ask me when— will the day— be; the big day may be to-night.—

Stolen Moments

Medium

Words and Music by
Oliver Nelson

A

Cm7 Cm6 Cm7 Cm6

Fm7 Fm6 Cm7 Cm6

B

Dm7 Ebm7 Em7 Fm7 F#m7 Fm7 Em7 Ebm7

Dm7 Eb°7 C/E Fm7 Cm7 G7#5

A

Cm7 Cm6 Cm7 Cm6

Fm7 Fm6 Cm7 Cm6

B

Dm7 Ebm7 Em7 Fm7 F#m7 Fm7 Em7 Ebm7

Dm7 Eb°7 C/E Fm7 Cm7 G7#5

Cm7 G7#5 F7sus4 Cm9

Suddenly It's Spring

177

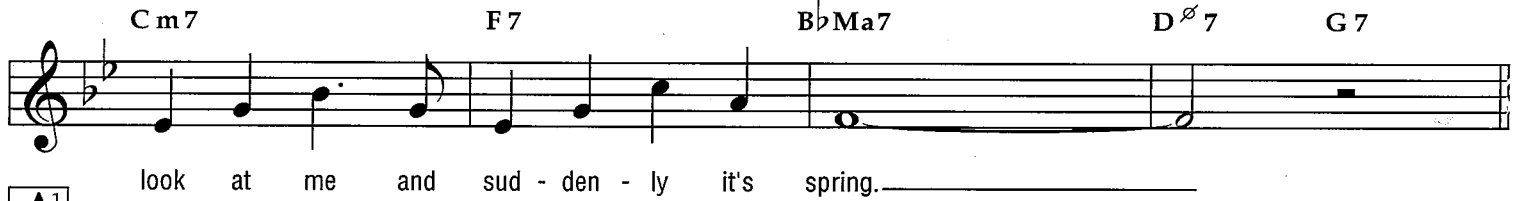
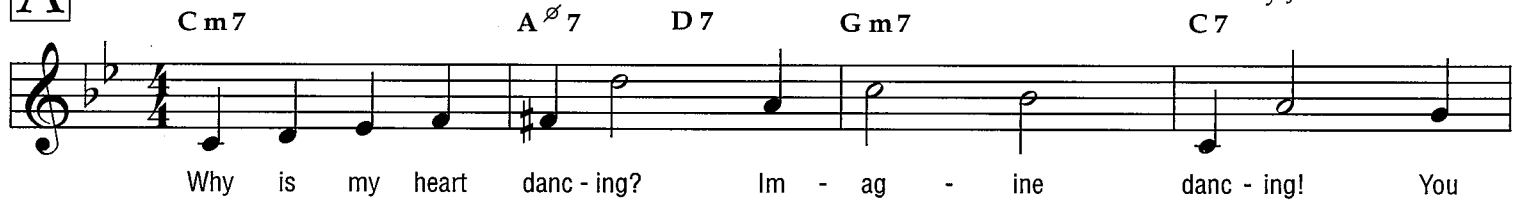
from the Paramount Motion Picture LADY IN THE DARK

from the Paramount Motion Picture SUDDENLY IT'S SPRING

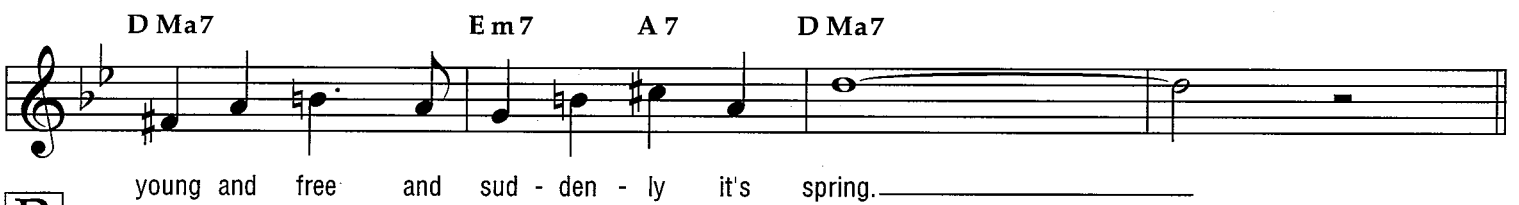
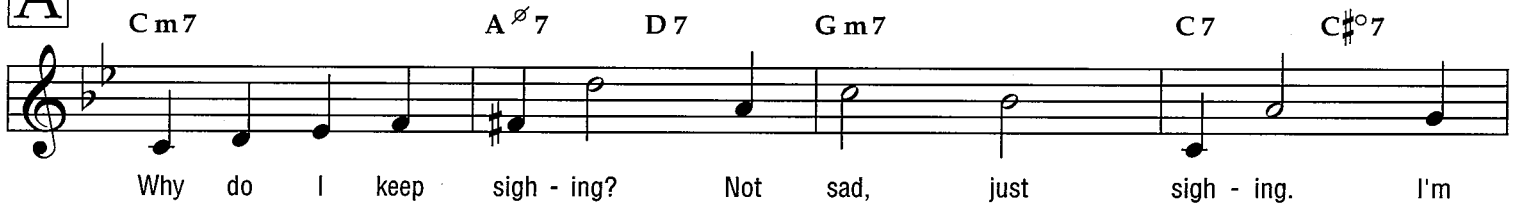
Medium

Words by Johnny Burke
Music by James Van Heusen

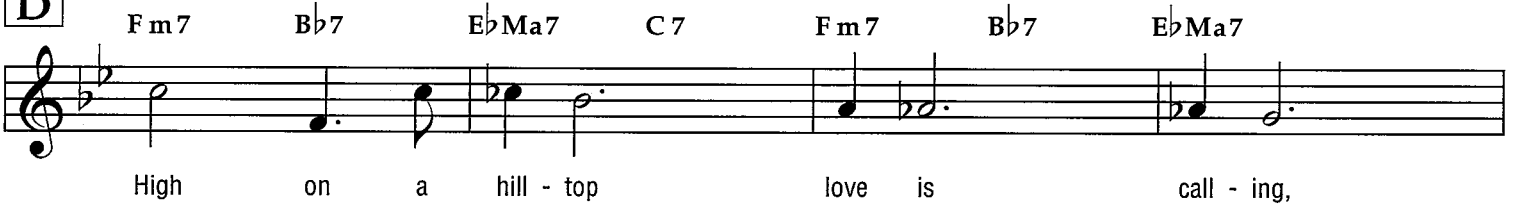
A



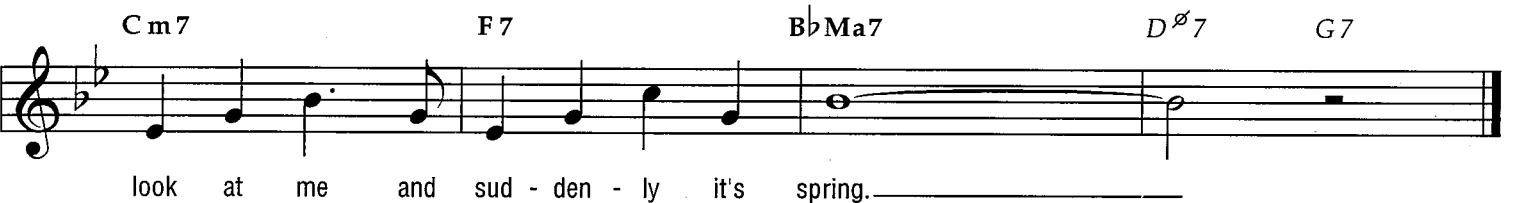
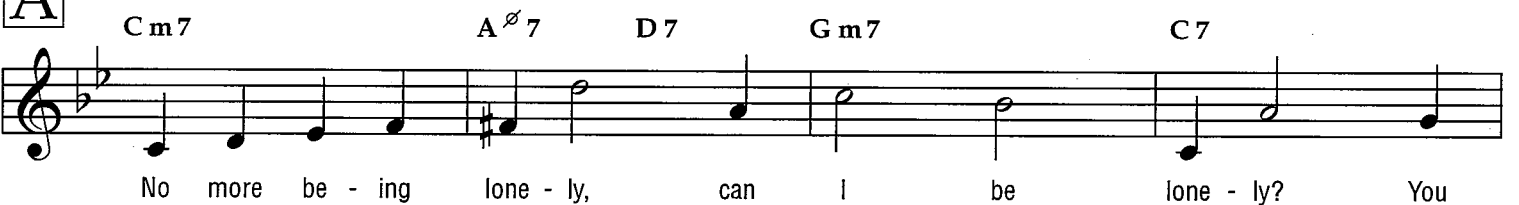
A¹



B



A²



Stranger in Paradise

Medium

from KISMET

Words and Music by Robert Wright
and George Forrest
(Music Based on Themes of A. Borodin)

A $B\flat m7$ $E\flat7$ $A\flat Ma7$ $F m7$

Take my hand, _____ I'm a stran-ger in par-a-dise, all lost in a

$B\flat m7$ $G\flat7$ $A\flat Ma7$ $F m7$

won-der-land, _____ a stran-ger in par-a-dise. If I stand

A¹ $B\flat m7$ $E\flat7$ $A\flat Ma7$ $F m7$

star-ry eyed _____ that's a dan-ger in par-a-dise for mor-tals who

$B\flat m7$ $G\flat7$ $A\flat Ma7$

stand be-side _____ an ang-el like you. I saw your

B $B m7$ $E7$ $A Ma7$

face _____ and I as-cend-ed _____ out of the

$D\sharp\emptyset7$ $G\sharp7$ $C\sharp m7$

com-mon-place _____ in-to the rare! Some-where in

$C7$ $F Ma7$

space _____ I hang sus-pend-ed un-til I

$B\flat m7$ $E\flat7$ $A\flat Ma7$ $C m7$ $F7$

know _____ there's a chance that you care. Won't you an-swer the

A

B♭m7

E♭7

A♭Ma7

Fm7



fer - vent prayer_____ of a strang - er in par - a - dise?

Don't send me in

B♭m7

G♭7

A♭Ma7

Fm7



dark des - pair_____ from all that I hun - ger for,

but o - pen your

A²

B♭m7

E♭7

A♭Ma7

Fm7



an - gel's arms_____ to the strang - er in par - a - dise

and tell him that

B♭m7

G♭7

A♭Ma7

Cm7

F7



he need be_____ a strang - er no more.

Take Love Easy

Medium

Words and Music by John LaTouche
and Duke Ellington

A

A7 D7 G7 C7 FMa7 A7 Am7 D7

Take love eas - y, eas - y, eas - y, nev - er let your feel - ings show. —

G7 C7 F7 E7 Eb7 D7 G7 C7 FMa7

Make it breez - y, breez - y, breez - y, eas - y come and eas - y go.

A¹

A7 D7 G7 3 C7 FMa7 A7 Am7 D7

Nev - er smile too bright - ly, bright - ly when your heart is rid - ing high, —

G7 C7 F7 E7 Eb7 D7 G7 C7 FMa7

let your heart — break oh so slight - ly when your ba - by says good - bye. That

B

Cm7 F7 Cm7 F7 BbMa7 Cm7 F7 BbMa7 Bb°7

well known flame is might - y hot — as all of us have learned, — so

Dm7 G7 Dm7 G7 Gm7 C7#5

han - dle it with vel - vet gloves — and you won't get your fin - gers burned. —

A

A7 D7 G7 C7 FMa7 A7 Am7 D7

Take love eas - y, eas - y, eas - y on the free and eas - y plan, —

G7 C7 F7 E7 Eb7 D7 G7 C7 FMa7

and if you — can't take it eas - y, take it eas - y as you can!

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Teach Me Tonight

Medium

Words by Sammy Cahn

Music by Gene DePaul

A

$E\flat Ma7$ $G m7$ $C7$ $F m7$ $B\flat7$ $G\emptyset7$ $C7\flat9$

Did you say, I've got a lot to learn? — Well, don't think I'm try - ing not to learn, since this is the per - fect

$F m7$ $G m7$ $A\flat Ma7$ $A\circ7$ $B\flat7$ $G m7$ $C7$ $F m7$ $B\flat7$

spot to learn, teach me to - night. Start - ing with the "A, B,

A¹

$E\flat Ma7$ $G m7$ $C7$ $F m7$ $B\flat7$ $G\emptyset7$ $C7\flat9$

G" of it, — right down to the "X, Y, Z" of it. Help me solve the mys - ter -

$F m7$ $G m7$ $A\flat Ma7$ $A\circ7$ $B\flat7$ $E\flat Ma7$ $A\flat7$ $E\flat Ma7$

y of it, teach me to - night. The sky's a

B

$F m7$ $B\flat7$ $G m7$ $C7$ $F m7$ $B\flat7$ $E\flat Ma7$

black - board high a - bove you, if a shoot - ing star goes by — I'll use that

$A\emptyset7$ $D7\flat9$ $G m7$ $C7$ $F7$ $F m7$ $B\flat7$

star to write I love you, a thou - sand times a - cross the sky. One thing is - n't ver - y

A¹

$E\flat Ma7$ $G m7$ $C7$ $F m7$ $B\flat7$ $G\emptyset7$ $C7\flat9$

clear, my love, — should the teach - er stand so near, my love, — grad - u - a - tion's al - most

$F m7$ $G m7$ $A\flat Ma7$ $A\circ7$ $B\flat7$ $E\flat Ma7$ $F m7$ $B\flat7$

here, my love, teach me to - night. —

By Nat Adderley

Musical notation for the second system of the exercise. The staff is in treble clef with a key signature of one flat. The notation includes a "Solo Break" section indicated by a dashed line. Chord symbols above the staff include Cm7, F7, Dø7, G7#5, Cm7, F7#9, BbMa7, Cm7, and F7. The notation includes eighth notes, quarter notes, and rests.

Tenderly

from TORCH SONG

Medium

Lyric by Jack Lawrence
Music by Walter Gross

A

$E\flat Ma7$ $A\flat7$ $E\flat m7$ $A\flat7$

The eve-ning breeze — ca-ressed the trees ten-der-ly; — the tremb-ling

$F m7$ $D\flat7$ $E\flat Ma7$ $G m7$ $C7$

trees — em-braced the breeze ten-der-ly. — Then

B

$F \emptyset7$ $B\flat7$ $F \emptyset7$ $D\emptyset7$ $G7$
 $B\flat7$ $B\circ7$

you and I came wan-der-ing by and

$C m7$ $F7$ $F m7$ $B\flat7$

lost in a sigh were we. — The shore was

A

$E\flat Ma7$ $A\flat7$ $E\flat m7$ $A\flat7$

kissed — by sea and mist ten-der-ly. — I can't for-

$F m7$ $D\flat7$ $E\flat Ma7$ $G m7$ $C7$

get — how two hearts met breath-less-ly. — Your

C

$F \emptyset7$ $B\flat7$ $G7$ $B\circ7$ $C m7$ $F7$ $F\sharp\circ7$

arms o-pened wide and closed me in-side; — you took my

$G m7$ $C7$ $F m7$ $B\flat7$ $E\flat Ma7$ $F m7$ $B\flat7$

lips, — you took my love — so ten-der-ly. —

Note: This song was originally
written in 3/4 time.

There Are Such Things

Ballad

Words and Music by Stanley Adams,
Abel Baer and George W. Meyer

A C Ma7 G m7 C 7#5 F Ma7 G 7

A heart that's true; _____ there are such things. _____ A dream for

D m7 G 7 C Ma7 E m7 A 7

two; _____ there are such things. _____ Some -

B D m7 Eb°7 Em7 C Ma7 A 7

one to whis - per, "Dar - ling, you are my guid - ing _____ star," not car -

D m7 D 7 3 D m7 G 7

ing what you _____ own but what you are. _____ A peace - ful

A C Ma7 G m7 C 7#5 F Ma7 G 7

sky; _____ there are such things. _____ A rain - bow

D m7 G 7 E 7 A 7

high _____ where heav - en sings. _____ So

C D m7 Bb7 C Ma7 A 7

have a lit - tle faith and trust in what to - mor - row brings, you'll reach a

D 7 D m7 G 7 C Ma7 Dm 7 G 7

star be - cause there are such things. _____

They Say It's Wonderful

Ballad

from the Stage Production ANNIE GET YOUR GUN

Words and Music by
Irving Berlin**A**

G m7

Eb7

C7

F Ma7

A m7

Ab°7



They say that fall - ing in love is won - der - ful, _____ it's

G°7

C7b9

F Ma7

A m7

D7



won - der - ful, _____ so they say, _____

A¹

G m7

Eb7

C7

F Ma7

A m7

Ab°7



And with a moon up a - bove. it's won - der - ful, _____ it's

G°7

C7b9

C m7

F7



won - der - ful, _____ so they tell me. _____

B

Bb Ma7

Eb7

F Ma7

A m7



can't re - call who said it, I know I nev - er read it. I

A m7

B°7

E7

A m7

Ab m7



on - ly know they tell me that love is grand, and

A²

G m7

Eb7

C7

A°7

D7



the thing that's known as ro - mance is won - der - ful, won - der - ful

G7

G m7

C7

F Ma7

A m7

D7



in ev - 'ry way, _____ so they say. _____

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The Things We Did Last Summer

Ballad

Words by Sammy Cahn

Music by Jule Styne

A F Ma7 D7 G m7 C7 F Ma7 A $\emptyset$ 7 D 7 $\flat$ 9

The boat rides we would take, the moon-light on the lake, the way we danced and hummed our fav-'rite song; the

G m7 E $\flat$ 7 A m7 D m7 G m7 C7 F Ma7 G m7 C7

things we did last sum - mer I'll re - mem - ber — all win - ter long. The

A¹ F Ma7 D7 G m7 C7 F Ma7 A $\emptyset$ 7 D 7 $\flat$ 9

mid - way and the fun, the cu - pie dolls we won, the bell I rang to prove that I was strong; the

G m7 E $\flat$ 7 A m7 D m7 G m7 C7 F Ma7

things we did last sum - mer I'll re - mem - ber — all win - ter long. The

B C m7 F7 C m7 F7 B $\flat$ Ma7 C m7 F7 B $\flat$ Ma7

ear - ly morn - ing hike, the rent - ed tan - dem bike, the lunch - es that we used to pack: — we

D m7 G7 D m7 G7 C Ma7 D m7 G7 G m7 C7

nev - er could ex - plain that sud - den sum - mer rain. The looks we got when we got back, — the

A² F Ma7 D7 G m7 C7 F Ma7 A $\emptyset$ 7 D 7 $\flat$ 9

leaves be - gan to fade like prom - is - es we made. How could a love that seemed so right go wrong? The

G m7 E $\flat$ 7 A m7 D7 G m7 C7 F Ma7 G m7 C7

things we did last sum - mer I'll re - mem - ber — all win - ter long.

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Three Little Words

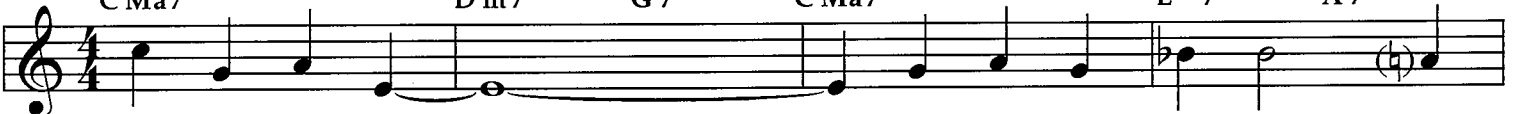
Medium

from the Motion Picture CHECK AND DOUBLE CHECK

Lyric by Bert Kalmar
Music by Harry Ruby

A

C Ma7 D m7 G 7 C Ma7 Ebm7 Ab7
E ∅ 7 A 7



Three lit - tle words, oh, what I'd give for that

D m7 G 7 D m7 G 7



won - der - ful phrase. To hear those

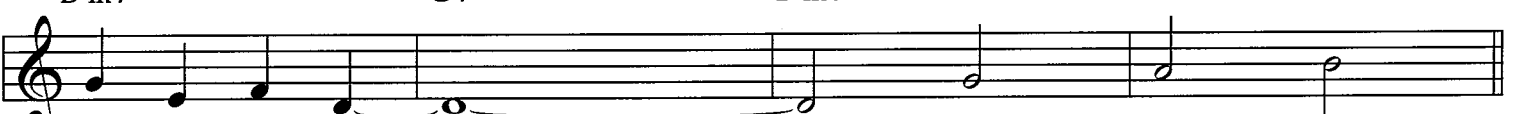
A

C Ma7 D m7 G 7 C Ma7 Ebm7 Ab7
E ∅ 7 A 7



three lit - tle words, that's all I'd live for the

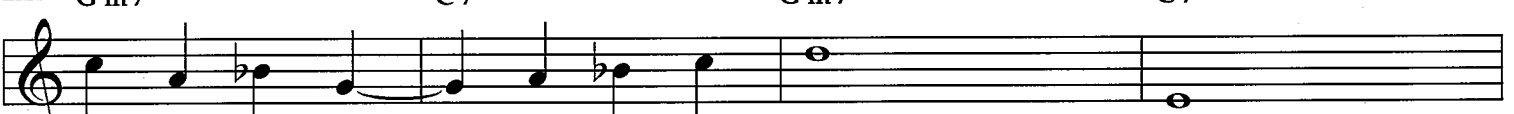
D m7 G 7 D m7 G 7



rest of my days. And what I

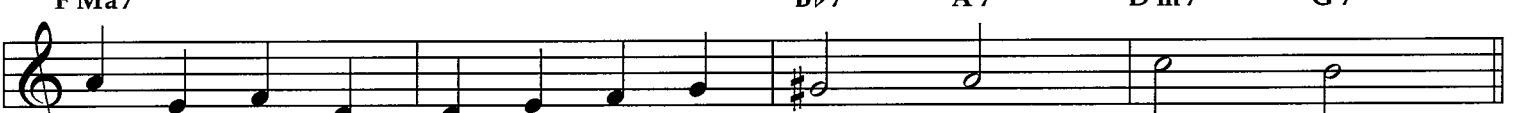
B

G m7 C 7 G m7 C 7



feel in my heart they tell sin - cere - ly,

F Ma7 Bb7 A 7 D m7 G 7



no oth - er words can tell it half so clear - ly.

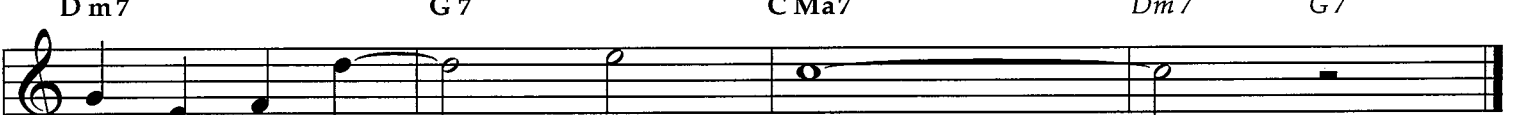
A¹

C Ma7 D m7 G 7 C Ma7 Ebm7 Ab7
E ∅ 7 A 7



Three lit - tle words, eight lit - tle let - ters which

D m7 G 7 C Ma7 Dm7 G 7



sim - ply mean, "I love you!"

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Till There Was You

Ballad

from Meredith Willson's THE MUSIC MAN

By Meredith Willson

A

There were bells on the hill, but I nev - er heard them ring - ing, no, I

nev - er heard them at all 'till there was you. ————— There were

A¹

birds in the sky, but I nev - er saw them wing - ing, no, I

nev - er saw them at all, 'till there was you. ————— And there was

B

mu - sic and there were won - der - ful ro - ses, they tell me, in

sweet fra - grant mea - dows of dawn, and dew. There was

A²

love, all a - round, but I nev - er heard it sing - ing, no, I

nev - er heard it at all 'till there was you. —————

Chords: EbMa7, Gø7, Eø7, C7, Fm7, Abm7, Db7, Gm7, F#ø7, Bb7, EbMa7, Db7, AbMa7, Aø7, Fm7, F7, Bb7#5, EbMa7, Fm7, Bb7.

To Each His Own

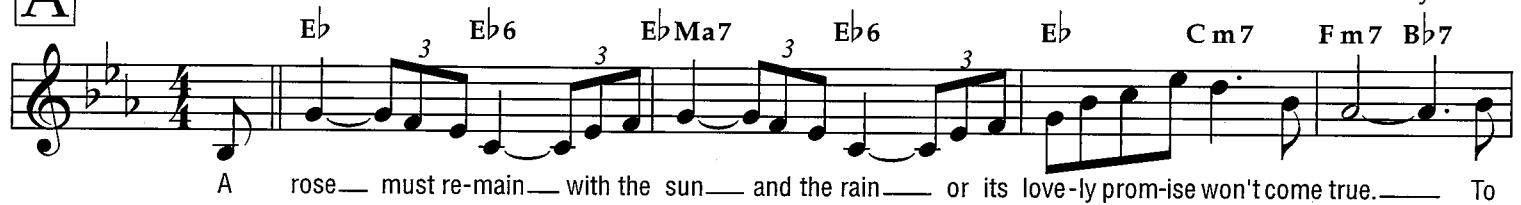
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from the Paramount Picture TO EACH HIS OWN
from the Paramount Picture THE CONVERSATION

Medium

Words and Music by Jay Livingston
and Ray Evans

A



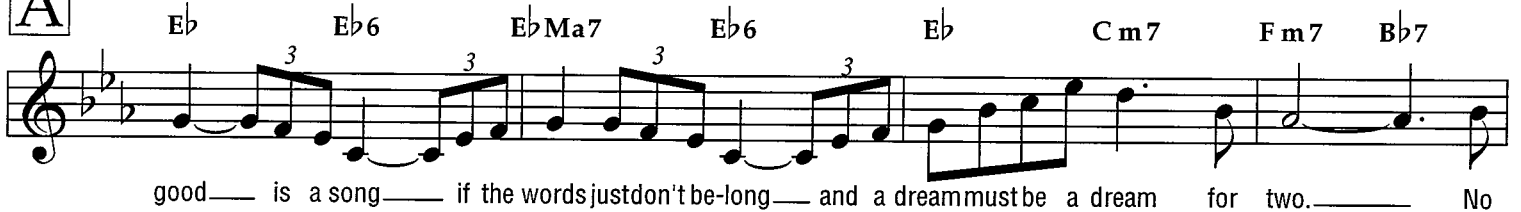
A rose— must re-main— with the sun— and the rain— or its love-ly prom-ise won't come true.—— To

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 EbMa7 Fm7 Bb7



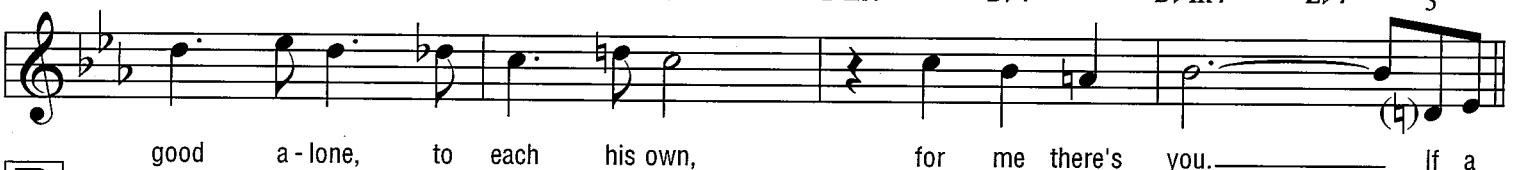
each his own, to each his own and my own is you.—— What

A¹



good— is a song— if the words just don't be-long— and a dream must be a dream for two.—— No

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Bbm7 Eb7 3



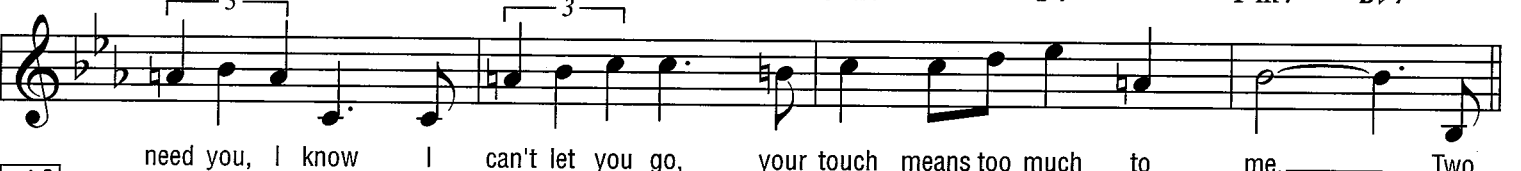
good a-lone, to each his own, for me there's you.—— If a

B



flame is to grow there must be a glow, to o - pen each door there's a key.—— I

F 3 F6 FMa7 3 F6 Cm7 F7 Fm7 Bb7



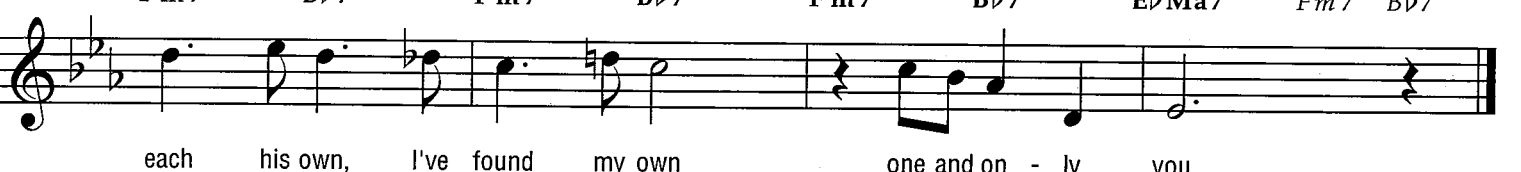
need you, I know I can't let you go, your touch means too much to me.—— Two

A²



lips— must in-sist— on two more— to be kissed— or they'll nev - er know what love can do.—— To

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 EbMa7 Fm7 Bb7



each his own, I've found my own one and on - ly you.

Too Close for Comfort

from the Musical MR. WONDERFUL

Words and Music by Jerry Bock,
Larry Holofcener and George Weiss

Medium

A

B $\flat$ Ma7 Eb7 D $\flat$ 7 G7

Be wise, be smart, be - have my heart, don't up -

C $\flat$ 7 F7 Dm7 G7 Cm7 F7

set your cart when she's so close. Be

A¹

B $\flat$ Ma7 Eb7 D $\flat$ 7 G7

soft, firm, be sweet, but be sure, dis - creet, don't go

C $\flat$ 7 F7 B $\flat$ Ma7 Fm7 B $\flat$ 7 To Coda

be fair, be ware, on your

B

Eb7 A $\flat$ 7 B $\flat$ Ma7 Fm7 B $\flat$ 7

off guard, your beat, she's too close for com - fort.

Eb7 A $\flat$ 7 B $\flat$ Ma7 Fm7 B $\flat$ 7

take care while there's such temp - ta - tion.

Eb7 A $\flat$ 7 B $\flat$ Ma7 D $\flat$ 7 Cm7 F7 D.S. al Coda

Too close, too — close for com - fort, please not a - gain. —

Eb7 A $\flat$ 7 B $\flat$ Ma7 D $\flat$ 7 Cm7 F7

Too close, too — close to know just when to say "when." — Be

C

CODA

Eb7 A $\flat$ 7 B $\flat$ Ma7 G7

One thing leads — to an - oth - er, too late to — run for cov - er,

Cm7 F7 B $\flat$ Ma7 Cm7 F7

she's much too — close for com - fort now! —

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Too Darn Hot

from KISS ME, KATE

Medium

Words and Music by
Cole Porter

Ab7 G7#9 Cm7 Ab7 G7#9 Cm7

It's too darn hot, it's too darn hot. I'd
too darn hot, it's too darn hot. I'd

Cm7 /B /Bb /A Ab7#11 G7

like to sup_____ with my ba-by to-night,_____ and
like to stop_____ for my ba-by to-night,_____ and

Cm7 /B /Bb /A Ab7#11 G7

play the pup_____ with my ba-by to-night._____ I'd
blow my top_____ with my ba-by to-night._____ I'd

CMa7 C7 FMa7 Bb7 CMa7 C7

like to sup_____ with my ba-by to-night,_____ and play the pup_____ with my
like to stop_____ for my ba-by to-night,_____ and blow my top_____ with my

FMa7 Bb7 CMa7 C#o7 Dm7 G7

ba-by to-night._____ But I ain't up_____ to my ba-by to-night,_____ 'cause it's
ba-by to-night._____ But I'd be a flop_____ with my ba-by to-night,_____ 'cause it's

Ab7 G7

1. Cm7 2. Cm7

too darn hot. It's hot.
too darn darn

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Too Late Now

Ballad

Words by Alan Jay Lerner
Music by Burton Lane

A C Ma7 A m7 D m7 G7sus4 C Ma7 A m7 D m7 G7

Too late now to for - get your smile; the way we cling when we've danced a while;

C Ma7 A m7 F#°7 B7 Em7 A m7 D m7 G7

too late now to for - get and go on to some - one new.

A¹ C Ma7 A m7 D m7 G7sus4 C Ma7 A m7 D m7 G7

Too late now to for - get your voice; the way one word makes my heart re - joice;

C Ma7 A m7 F#°7 B7 Em7 A7 D m7 G7 C Ma7

too late now to im - ag - ine my - self a - way from you. All the

B B°7 E7#5 A m(Ma7) B°7 E7 A m7

things we've done to - geth - er I re - live when we're a - part. All the

A°7 D7#5 G m(Ma7) A°7 D7 D m7 G7

ten - der fun to - geth - er stays on in my heart.

A² C Ma7 A m7 D m7 G7sus4 C Ma7 A m7 D m7 G7

How could I ev - er close the door and be the same as I was be - fore?

C Ma7 A m7 F#°7 B7 Em7 A7 D m7 G7 C Ma7 Dm7 G7

Dar - ling, no, no, I can't an - y - more; it's too late now.

Originally, the last two bars were double the length they are in this arrangement (the half notes were whole notes).

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Troubled Waters

Ballad

from the Paramount Picture BELLE OF THE NINETIES

Words and Music by
Sam Coslow and Arthur Johnston

A

G m7 C m7 F7 D7 G7

I'm gon - na drown down — in those troub - led wa - ters, they're creep - in' round my soul. —

C7 C m7 F7 Bb Ma7 A $\emptyset$ 7 D7

They're way be - yond con - trol — and they'll wash my sins a - way be - fore — the morn - in'. — They say that

A¹

G m7 C m7 F7 D7 G7

I'm one — of the Dev - il's daugh - ters, they look at me with scorn. —

C7 C m7 F7 Bb Ma7 E $\emptyset$ 7 A7

I'll nev - er hear that horn. — I'll be un - der - neath the wa - ter Judg - ment morn - in'. —

B

D7 G7 A7 D7

Oh Lord, am I to blame? — Must I bow my head in shame? — If

G7 E $\emptyset$ 7 A7 $\sharp$ 5 D Ma7 D7

peo - ple go 'round scan - dal - iz - in' my name? — I'm gon - na

A²

G m7 C m7 F7 D7 G7

drown down — in those troub - led wa - ters, they're creep - in' round my soul. —

C7 C m7 F7 Bb Ma7 Ab7 Bb Ma7 D7

They're way be - yond con - trol — and they'll wash my sins a - way be - fore the morn.

True Blue Lou

Medium

from the Paramount Picture THE DANCE OF LIFE

Words and Music by Leo Robin,
Sam Coslow and Richard A. Whiting

A *D m7* *Bb7* *C Ma7* *A7*

She was a dame — in love with a guy, — she stuck to him — but did-n't know why. —

D7 *D m7* *G7* *C Ma7* *F Ma7* *C Ma7*

Ev-'ry-one blamed — her, still they all named — her True — Blue — Lou. —

A *D m7* *Bb7* *C Ma7* *A7*

He gave her noth - ing, she gave him all, — but when he had — his back to the wall, —

D7 *D m7* *G7* *C Ma7* *F Ma7* *C Ma7*

who fought to save — him, smiled and for-gave — him? True — Blue — Lou. —

B *G m7* *C7* *F Ma7*

He got a break — and went a - way — to get a new start; — but, poor kid,

D7 *D m7* *G7* *D m7* *A7*

she nev-er got — a break, ex - cept — the one way down in her heart. —

A *D m7* *Bb7* *C Ma7* *A7*

May-be some-where — in heav-en a-bove — there's a re-ward — for that kind of love. —

D7 *D m7* *G7* *C Ma7* *F Ma7* *C Ma7* *A7*

An-gels won't blame — her, they too will name — her True — Blue — Lou. —

Two Sleepy People

Medium

from the Paramount Motion Picture THANKS FOR THE MEMORY

Words by Frank Loesser
Music by Hoagy Carmichael

A

Here we are, out of cig-a-rettes,— hold-ing hands and yawn-ing, look how late it gets.—

Two sleep-y peo-ple, by dawn's ear-ly light, and too much in love to say good-night.

A¹

Here we are in the co-zy chair,— pick-ing on a wish-bone from the Frig-id-aire.—

Two sleep-y peo-ple, with noth-ing to say and two much in love to break a-way. Do you re-

B

mem-ber the nights we used to lin-ger in the hall?— Fath-er did-n't like you at all. Do you re-

mem-ber the rea-son why we mar-ried in the Fall? To rent this lit-tle nest,— and get a bit of rest. Well,

A¹

here we are just a-bout the same,— fog-gy lit-tle fel-la, drow-sy lit-tle dame.—

Two sleep-y peo-ple, by dawn's ear-ly light, and too much in love to say good-night.

Unchained Melody

Ballad

from the Motion Picture UNCHAINED

Lyric by Hy Zaret
Music by Alex North

A G Ma7 E m7 Am7 C Ma7 D 7

Oh, my love, my dar - ling, I've hun - gered for your

G Ma7 E m7 A m7 D 7

touch a long, lone - ly time.

A¹ G Ma7 E m7 C Ma7 D 7

Time goes by so slow - ly and time can do so

G Ma7 E m7 B m7 E7 A m7 D 7

much. Are you still mine? I

B G Ma7 E m7

need your love, I need your love, God

A m7 D 7 G Ma7 *Fine*

speed your love to me!

C C Ma7 D 7 C Ma7 B $\flat$ Ma7

Lone - ly riv - ers flow to the sea, to the sea,
Lone - ly riv - ers sigh, "Wait for me, wait for me!"

C Ma7 D 7

1. G Ma7 2. G Ma7 D.C. al Fine

to the o - pen arms of the sea. me.
I'll be com - ing home, wait for

Upper Manhattan Medical Group

(UMMG)

Bright

By Billy Strayhorn

A

F $\emptyset$ 7

B $\flat$ 7 $\flat$ 9

E $\flat$ m7

A $\flat$ 7



D $\flat$ $\circ$ 7 D $\flat$ Ma7

D $\flat$ m7

G $\flat$ 7



A¹

F $\emptyset$ 7

B $\flat$ 7 $\flat$ 9

E $\flat$ m7

A $\flat$ 7



D $\flat$ $\circ$ 7 D $\flat$ Ma7

A $\flat$ m7

D $\flat$ 7



B

G $\emptyset$ 7

C7

F Ma7



A $\flat$ $\emptyset$ 7

D $\flat$ 7

G $\flat$ m7

E $\flat$ m7

A $\flat$ 7



A²

F $\emptyset$ 7

B $\flat$ 7 $\flat$ 9

E $\flat$ m7

A $\flat$ 7



D $\flat$ $\circ$ 7

D $\flat$ Ma7

D $\flat$ $\circ$ 7

D $\flat$ Ma7



Warm Valley

Ballad

Music by Duke Ellington

A $B\flat Ma7$ $E7\flat9$ $E\flat7$ $E m7$ $D7$

$D\emptyset7$ $G7$ $C\emptyset7$ $F7\flat9$ $B\flat Ma7$ $C m7$ $F7$ $B\flat Ma7$

A¹ $B\flat Ma7$ $E7\flat9$ $E\flat7$ $E m7$ $D7$

$D\emptyset7$ $G7$ $C\emptyset7$ $F7\flat9$ $B\flat Ma7$ $C m7$ $F7$ $B\flat Ma7$ $F9$

B $E Ma7$ $E6/G\sharp$ $G^\circ7$ $F\sharp m7$ $B7$ $B m7$ $E7$

$A Ma7$ $E7$ $B\flat^\circ7$ $A7$ $D Ma7$ $C\sharp^\circ7$ $C\emptyset7$ $F9$

A¹ $B\flat Ma7$ $E7\flat9$ $E\flat7$ $E m7$ $A7$ $D7$

$D\emptyset7$ $G7$ $C\emptyset7$ $F7\flat9$ $B\flat Ma7$ $C m7$ $F7$ $B\flat Ma7$

We'll Be Together Again

Ballad

Lyric by Frankie Laine

Music by Carl Fischer

A

C Ma7 Ab7 D m7 G7 G#°7 A m7 D7#11



No tears, no fears, re - mem - ber there's al - ways to - mor - row, so



what if we have to part, we'll be to - geth - er a - gain. Your

A¹

C Ma7 Ab7 D m7 G7 G#°7 A m7 D7#11



kiss, your smile, are mem - 'ries I'll treas - ure for - ev - er, so



try think - ing with your heart, we'll be to - geth - er a - gain.

B

D°7 G7#9 C m7 D°7 G7 C m7



Times when I know you'll be lone - some, times when I know you'll be sad,



don't let temp - ta - tion sur - round you, don't let the blues make you bad. Some

A¹

C Ma7 Ab7 D m7 G7 G#°7 A m7 D7#11



day, some way, we both have a life - time be - fore us, for



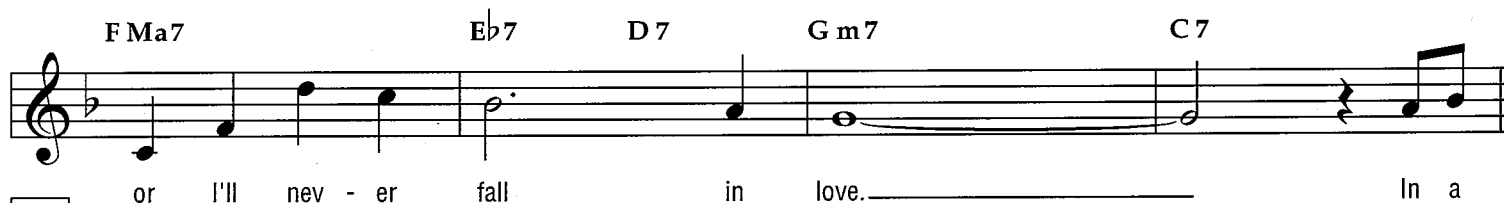
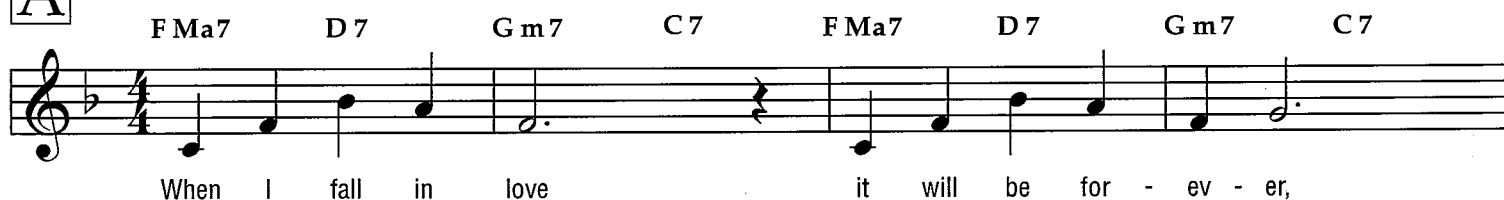
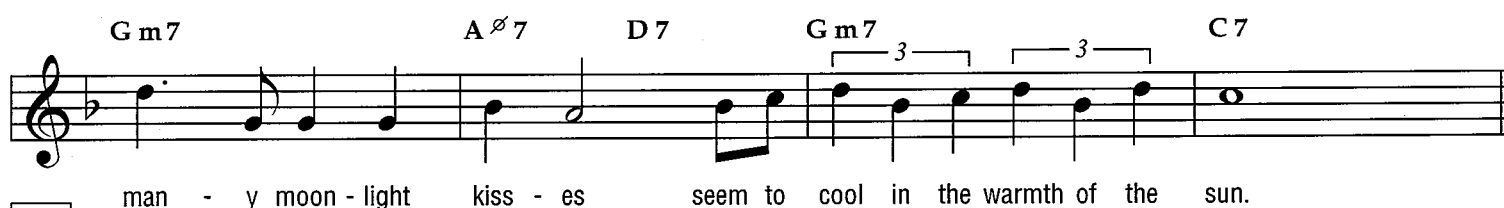
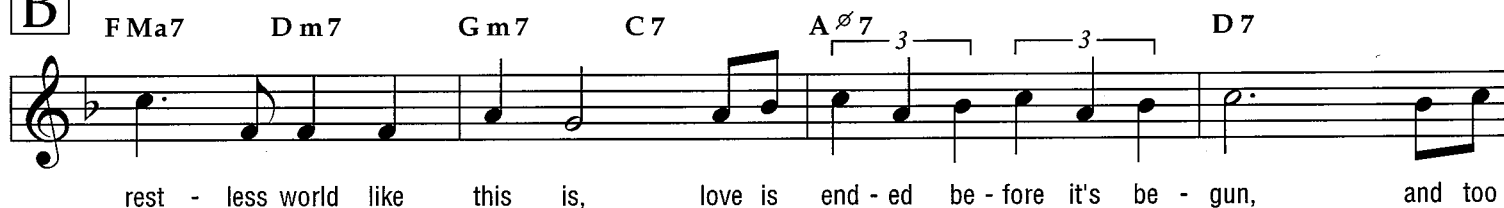
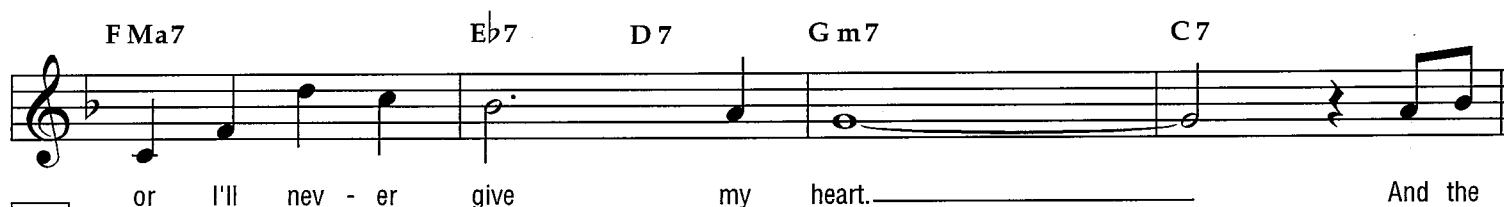
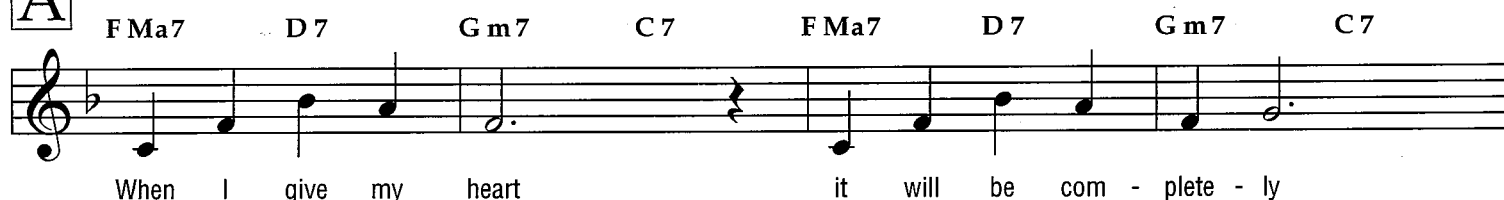
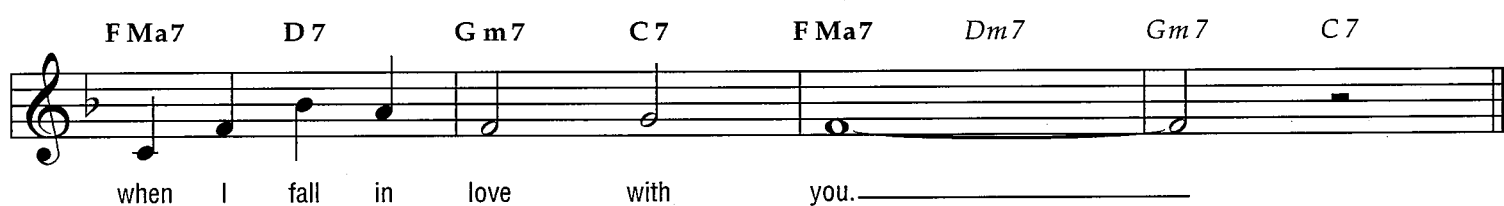
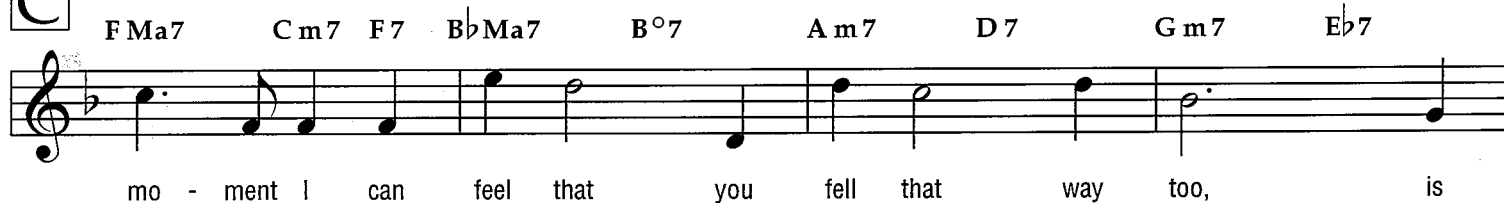
part - ing is not good - bye, we'll be to - geth - er a - gain.

When I Fall in Love

Ballad

Words by Edward Heyman

Music by Victor Young

A**B****A****C**

When Sunny Gets Blue

Ballad

 Lyric by Jack Segal
 Music by Marvin Fisher

A

G m7₃ C7 Bbm7 Eb7 F Ma7 G m7 A m7 D7

When Sun-ny gets blue her eyes get gray and cloud-y, then the rain be-gins to fall.

B^o7 Bbm7 Eb7 F Ma7 Abm7 Db7 G m7 C7 A^o7 D7

Pit-ter pat-ter, pit-ter pat-ter, love is gone so what can mat-ter? No sweet lov-er man comes to call. When

A¹

G m7₃ C7 Bbm7 Eb7 F Ma7 G m7 A m7 D7

Sun-ny gets blue she breathes a sigh of sad-ness, like the wind that stirs the trees.

B^o7 Bbm7 Eb7 F Ma7 Abm7 Db7 G m7 C7 Em7 A7

Wind that sets the leaves to sway-in' like some vi-o-lins are play-in' weird and haunt-ing mel-o-dies.

B

D Ma7 Em7 F#m7 B7 Em7 A7 D Ma7

Peo-ple used to love to hear her laugh, see her smile, that's how she got her name.

D m7 G7 C Ma7 A m7 D m7 G7 G m7 C7

Since that sad af-fair, she's lost her smile, changed her style, some-how she's not the same. But

A²

G m7₃ C7 Bbm7 Eb7 F Ma7 G m7 A m7 D7

mem'-ries will fade, and pret-ty dreams will rise up where her oth-er dreams fell through;

B^o7 Bbm7₃ Eb7 F Ma7 Abm7 Db7 G m7 C7#9 F Ma7

hur-ry new love, hur-ry here to kiss a-way each lone-ly tear, and hold her near, when Sun-ny gets blue,

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When the World Was Young

Ballad

English Lyric by Johnny Mercer

French Lyric by Vannier

Music by M. Philippe-Gerard

A F Ma7 F#°7 G m7 C7

Ah, the ap - ple trees, blos - soms in the breeze

F Ma7 Ab°7 G m7 C7

that we walked a - mong, ly - ing in the

B F Ma7 A°7 D7 G m7 E°7 A7 D m7

hay, games we used to play while the rounds were sung,

G7 G m7 C7 F Ma7 G m7 C7

on - ly yes - ter - day when the world was young. _____

A F Ma7 F#°7 G m7 C7

Ah, the ap - ple trees, sun - lit mem - o - ries,

F Ma7 Ab°7 G m7 C7

where the ham - mock swung, on our back we'd

B F Ma7 A°7 D7 G m7 E°7 A7 D m7

lie look - ing at the sky; till the stars were strung,

G7 G m7 C7 F Ma7 G m7 C7

on - ly last Ju - ly when the world was young. _____

Why Can't You Behave

Ballad

from KISS ME, KATE

Words and Music by
Cole Porter

A $E\flat Ma7$ $C m7$ $B7$ $B\flat7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat7$

Why can't you be - have? _____ Oh,

A¹ $E\flat Ma7$ $G\emptyset7$ $C7\flat9$ $F m7$ $B\flat7$

why can't you be - have? _____ Af - ter

B $B\flat m7$ $E\flat7$ $A\flat Ma7$ $G m7$ $C7$ $F m7$ $B\flat7$

all the things you told me and the prom - is - es that you gave, oh,

A $E\flat Ma7$ $C m7$ $B7$ $B\flat7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat7$

why can't you be - have? _____

A $E\flat Ma7$ $C m7$ $B7$ $B\flat7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat7$

Why can't you be good? _____ And

A¹ $E\flat Ma7$ $G\emptyset7$ $C7\flat9$ $F m7$ $B\flat7$

do just as you should? _____ Won't you

B $B\flat m7$ $E\flat7$ $A\flat Ma7$ $G m7$ $C7$ $F m7$ $B\flat7$

turn that new leaf o - ver, so your ba - by can be your slave? Oh,

A $E\flat Ma7$ $C m7$ $B7$ $B\flat7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat7$

why can't you be - have? _____

Why Try to Change Me Now

Medium

Words and Music by Joseph McCarthy
and Cy Coleman

A

Fm7 Bb7 Gm7 3 F#°7 Fm7 Bb7 3 G°7 C7#5

I'm sen-ti-men-tal, so I walk in the rain, I've got some ha-bits ev-en I can't ex-plain. Could

Fm7 Db7 Gm7 3 F#°7 F7 Fm7 Bb7

start for the cor-ner, turn up in Spain, but why try to change me now?

A¹

Fm7 Bb7 Gm7 3 F#°7 Fm7 Bb7 3 G°7 C7#5

I sit and day-dream, I've got day - dreams ga-lore, cig-a-rette ash-es, there they go on the floor. I'll

Fm7 Db7 Gm7 3 F#°7 Fm7 Bb7 EbMa7

go a-way week-ends, leave my keys in the door, but why try to change me now?

B

Bbm7 Eb7 AbMa7 F7 3 Bbm7 3 Eb7 3 AbMa7

Why can't I be more con-ven-tion-al? Peo-ple talk, peo-ple stare so I try. But

Cm7 3 F7 BbMa7 3 G7 Cm7 3 F7 Fm7 3 Bb7

that's not for me, 'cause I can't see my kind of cra-zy world go pass-ing me by. So

A²

Fm7 Bb7 Gm7 3 F#°7 Fm7 Bb7 3 G°7 C7#5

let peo-ple won-der, let them laugh, let them frown. You know I'll love you till the moon's up-side down.

Fm7 3 Db7 Gm7 3 F#°7 Fm7 Bb7 EbMa7

Don't you re-mem-ber, I was al-ways your clown? Why try to change me now?

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Wild Is the Wind

Ballad

Words by Ned Washington
Music by Dimitri Tiomkin

A

G m7 Eb7 G m7 C m7

Love me, love me, say you do. Let me fly a - way with you,
Give me more than one ca-ress; sat - is - fy this hun - gri - ness.

F7 Bb Ma7 D 7#5 G m7 Eb7 Cm7* F7*
Aø7 D7

for my love is like the wind and wild — is the wind!
Let the wind blow through your heart, for wild — is the wind!

B

Bb Ma7 Cm7 F7

You touch me; — I hear the sound of man-do - lins.

C m7 Eb7 D7 G m7 C7

You kiss me, — and with that kiss the world be - gins.

C m7 F7 C m7 F7 Aø7 D7

You're spring to me, all things to me. You're life it - self!

A¹

G m7 Eb7 G m7 C m7

Like a leaf clings to a tree, oh, my dar - ling, cling to me,

F7 Bb Ma7 D7 G m7

for we're crea - tures of the wind and wild — is the wind, the wind.

Aø7 D 7#5 G Ma7 Aø7 D7

Wild — is my love for you. —

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Winter Moon

Ballad

Words and Music by Hoagy Carmichael
and Harold Adamson

A

Am7 D7 Gm7 Am7 D7 Gm7

Win-ter moon, up there a-lone in the sky, all I can hear is the

Am7 D7b5 Gm7 Am7 D7 Gm7

word "good - bye." Win-ter

B

Am7 D7 Gm7 Am7 D7

moon, do you re-call a night in June? Where is love's

Gm7 D7 Gm7 Aø7 D7

ma-gic? Where did it go? Has it gone like the

Gm7 A7b5 Aø7 D7 Gm7

sum-mer-time that we used to know? Win-ter

A

Am7 D7 Gm7 Am7 D7 Gm7

moon up there a-lone in the sky, are you as lone-ly to -

Am7 D7b5 Gm7 Am7 D7 Gm7

night as I?

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Witchcraft

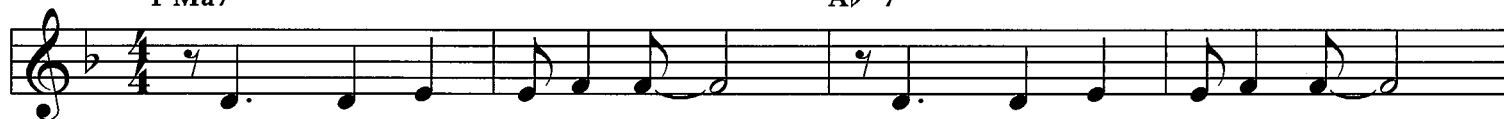
Medium

Lyric by Carolyn Leigh
Music by Cy Coleman

A

F Ma7

A^b°7



Those fin - gers in my hair, —

that sly, come - hith - er stare —

G m7

C7

F Ma7

C m7

F7



that strips my con - science bare, — it's witch - craft. —

A¹

B^b Ma7

B^b m7

E^b7



And I've got no de - fense — for it,

the heat is too in - tense — for it,

A^b Ma7

G m7

C7



what good would com - mon sense — for it do? — 'Cause — it's

B

F Ma7

B^b7



witch - craft, —

wick - ed witch - craft, —

and — al -

F Ma7

3

B^b°7

E7



though I — know — it's strict - ly ta - boo, —

A m7

D7



when you a - rouse the need — in me, my heart says, "Yes in - deed" — in me,

G m7

E^b7

G m7

C7



"Pro - ceed with what you're lead - ing me to." —

A¹

F Ma7

A^b°7



It's such an an - cient pitch, —

but one I would - n't switch, —

G m7

C7

F Ma7

G m7

C7



'cause there's no nic - er witch — than you. —

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With Every Breath I Take

Medium

from the Motion Picture HERE IS MY HEART

Words and Music by Leo Robin
and Ralph Rainger

A F Ma7 G m7

I think of you with ev-'ry breath— I take, and ev-'ry breath be-comes a sigh,— not a

C7 F Ma7 G m7 C7

sigh of des-pair,— but a sigh that I care— for you.

A¹ F Ma7 G m7

I hear your name with ev-'ry breath— I take, on ev-'ry breeze that wan-ders by,— and your

C7 F Ma7 B^o7 E7

name is a song— I'll re-mem-ber the long— years through.— Ev-en tho' I

B A m7 E m7 A m7 E m7 A m7 B^b7

walk a-lone, you guide me. In the dark-ness you light my way, and

C Ma7 B^b7 C Ma7 G7 3 G m7 C7#5

all the while in-side me love seems to say: "Some-day, some-day!"

A² F Ma7 G m7

And when I sleep you keep my heart— a-wake, but when I wake from dreams di-vine— ev-'ry

C7 F Ma7 G m7 C7

breath that I take— is a pray'r that I'll make— you mine.

With the Wind and the Rain in Your Hair

Medium

Words and Music by Jack Lawrence
and Clara Edwards

A $D\emptyset7$ $G7$ $Cm7$ $A\emptyset7$ $D7$ $Gm7$ $C7$

Last night we met and I dream of you yet with the

$Fm7$ $D\flat7$ $E\flat Ma7$ $Fm7$ $B\flat7$

wind and the rain in your hair.

A¹ $D\emptyset7$ $G7$ $Cm7$ $A\emptyset7$ $D7$ $Gm7$ $C7$

I held you tight as you whis - pered "Good - night" with the

$Fm7$ $D\flat7$ $E\flat Ma7$ $A\flat7$ $E\flat Ma7$

wind and the rain in your hair.

B $A\emptyset7$ $D7$ $Gm7$

Now it will be my fav - 'rite mem - o - ry, that

$Cm7$ $F7$ $Fm7$ $B\flat7$

vi - sion of you stand - ing there.

A² $D\emptyset7$ $G7$ $Cm7$ $A\emptyset7$ $D7$ $Gm7$ $C7$

There in the mist how you sighed when we kissed with the

$Fm7$ $D\flat7$ $E\flat Ma7$ $Fm7$ $B\flat7$

wind and the rain in your hair.

A Woman in Love

Medium

from the Motion Picture GUYS AND DOLLS

By Frank Loesser

A

B $\flat$ Ma7 **Cm7** **F7**

Your eyes are the eyes of a wo-man in love, _____ and

Cm7 **F7** **B $\flat$ Ma7**

oh, how they give you a - way! _____ Why

B

D $\emptyset$ 7 **G7** **Cm7** **A $\emptyset$ 7** **D7**

try to de - ny you're a wo-man in love, _____ when I

Gm7 **E $\flat$ m7** **A $\flat$ 7** **Cm7** **F7**

know ver - y well _____ what I say? _____ I say no

A

B $\flat$ Ma7 **Cm7** **F7**

moon in the sky ev - er lent such a glow; _____ some

Cm7 **F7** **B $\flat$ Ma7**

flame deep with - in made them shine. _____ Those

C

D $\emptyset$ 7 **G7** **Cm7** **E $\flat$ m7** **A $\flat$ 7** **3**

eyes are the eyes of a wo-man in love, _____ and may they

B $\flat$ Ma7 **Cm7** **F7** **D $\emptyset$ 7** **G7** **3**

gaze ev - er - more in - to mine, _____ craz - i - ly

Cm7 **F7** **B $\flat$ Ma7** **Cm7** **F7**

gaze ev - er - more in - to mine. _____

Work Song

Words by Oscar Brown Jr.
Music by Nat Adderley

Medium

F7



Break-in' up big rocks— on uh chain gang, break-in' rocks an' serv-in' my time.
I com-mit the crime, Lawd o' need-in', crime o' be-in' hun-gry and poor.
Judge he say, "Five years— hard lab-or, on the chain gang you goin' to go." Heard
Wan-na see my sweet— hon-ey ba-by, wan-na break this chain off and run;

C7



Break-in' rocks ou' chere— on the chain gang 'cause I been con-vict-ed o' crime.
Left the gro-cer store— man a-bleed-in', when he caught me rob-bin' his store.
the judge say, "Five years— o' lab-or." Heard my wo-man scream, "Law-dy, no!"
wan-na lay down some-where it's shad-y, Lawd, it sure is hot— in the sun.

F7



Hol' it ste-a-dy right there— while I hit it. There I rec-kon that— ought-ta git it. Been

B $\flat$ 7

G7

C7

F7



work-in', an' work-in', but I still— got so terri-ble long to go!—

You Can Depend on Me

Medium

Words and Music by Charles Carpenter,
Louis Dunlap and Earl Hines

A G m7 F#°7 G m7 C7 F Ma7 A m7 Ab°7

Though you say we're through, I'll al - ways love you, and

G m7 C7 F Ma7 A m7 D7

you can de - pend on me. _____ Though

A¹ G m7 F#°7 G m7 C7 F Ma7 A m7 Ab°7

some - one you've met has made you for - get, you

G m7 C7 F Ma7 Bb7 F Ma7

know you can count on me. _____ I

B C m7 F7 Bb Ma7

wish you suc - cess, loads of hap - pi - ness, but

G7 G m7 C7

I must con - fess, I'll be lone - ly. If

A¹ G m7 F#°7 G m7 C7 F Ma7 A m7 Ab°7

you need a friend, I'm your to the end, and

G m7 C7 F Ma7 Am7 D7

you can de - pend on me. _____

You Keep Coming Back Like a Song

Ballad or Medium

from BLUE SKIES

Words and Music by
Irving Berlin

A

E♭Ma7

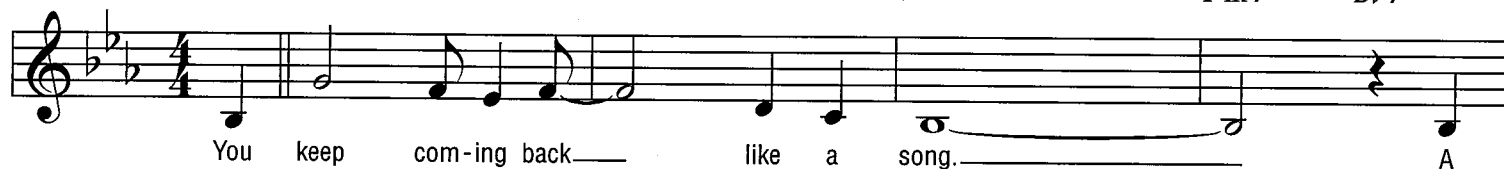
Fm7

B♭7

E♭Ma7

Fm7

B♭7



E♭Ma7

E°7

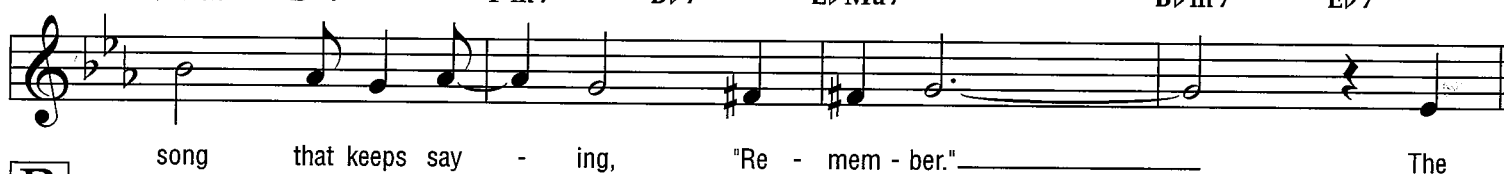
Fm7

B♭7

E♭Ma7

B♭m7

E♭7



B

A♭Ma7

A°7

Gm7

Cm7

Fm7

B♭7

E♭Ma7



Cm7

F7

B♭7

Fm7

B♭7



A¹

E♭Ma7

Fm7

B♭7

E♭Ma7

Fm7

B♭7



E♭Ma7

E°7

Fm7

B♭7

G7



C

A♭Ma7

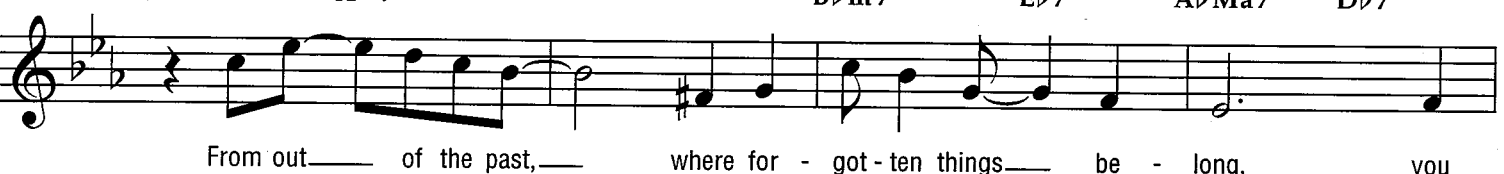
A°7

B♭m7

E♭7

A♭Ma7

D♭7



Gm7

Cm7

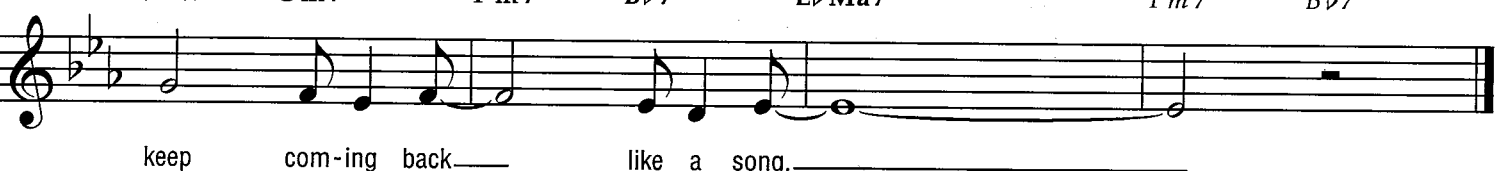
Fm7

B♭7

E♭Ma7

Fm7

B♭7



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You Leave Me Breathless

Medium

from the Paramount Motion Picture COCONUT GROVE

Words by Ralph Freed
Music by Frederick K. Hollander

A $G\emptyset 7$ $C7$ $C\sharp^{\circ}7$ $Dm7$ $G7$

You leave me breathless, you heav - en - ly thing, you look so

$Gm7$ $C7$ $F Ma7$

won - der - ful, you're like a breath of spring. You leave me

A¹ $G\emptyset 7$ $C7$ $C\sharp^{\circ}7$ $Dm7$ $G7$

speech - less, I'm just like the birds, I'm filled with

$Gm7$ $C7$ $F Ma7$

mel - o - dy, but at a loss for words. That lit - tle

B $D\flat Ma7$ $F Ma7$

grin of yours, that fun - ny chin of yours, does so much to my heart. Oh, give your

$D\flat Ma7$ $Gm7$ $C7$ $F Ma7$ $F\sharp^{\circ}7$

lips to me, for, dar - ling, that would be the fin - al touch to my heart. You leave me

A¹ $G\emptyset 7$ $C7$ $C\sharp^{\circ}7$ $Dm7$ $G7$

breath - less, that's all I can say, I can't say

$Gm7$ $C7$ $F Ma7$

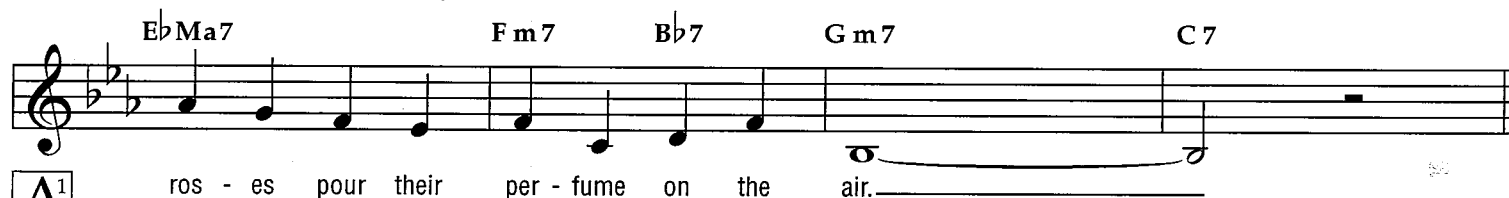
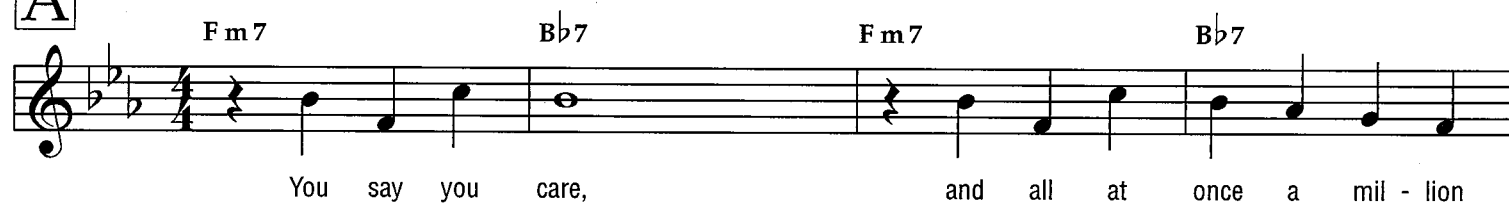
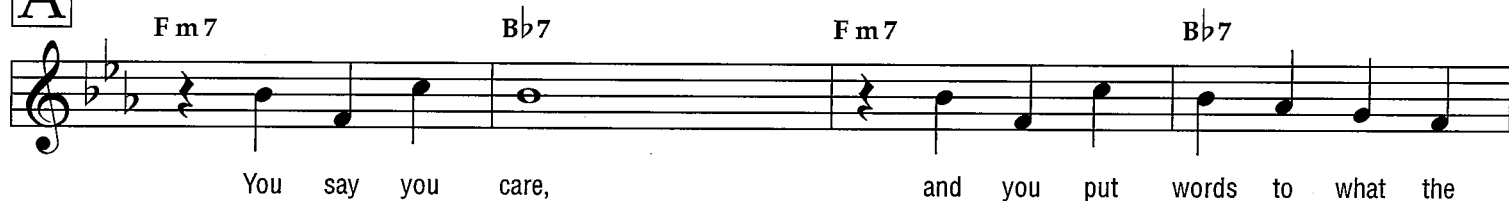
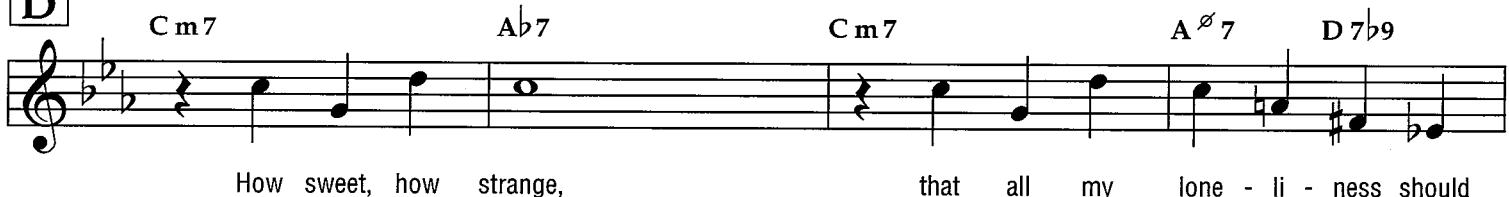
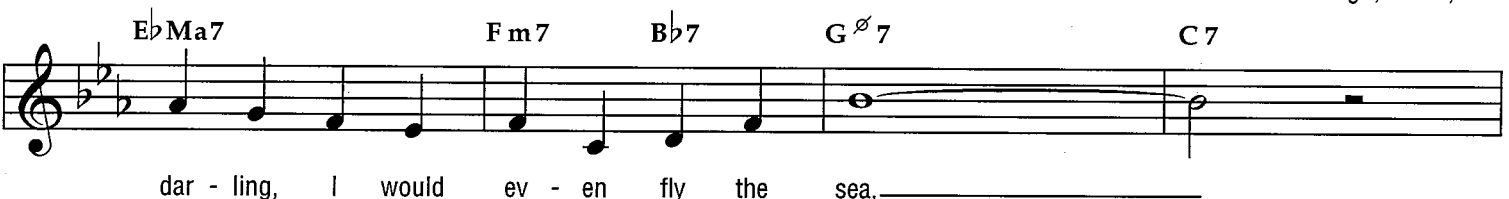
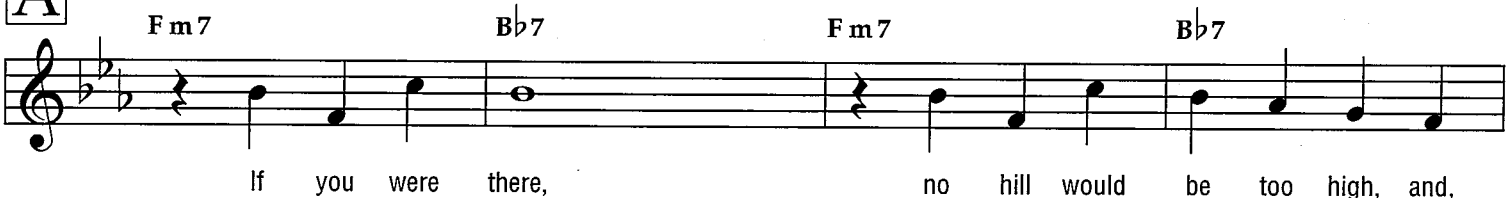
more, be - cause you take my breath a - way.

You Say You Care

from GENTLEMEN PREFER BLONDES

Bright

Words by Leo Robin
Music by Jule Styne

A**A¹****B****A²**

Young and Foolish

Ballad

from PLAIN AND FANCY

Words by Arnold B. Horwitt

Music by Albert Hague

A C Ma7 A m7 D m7 G7 C Ma7 G m7 C7

Young and fool - ish, why is it wrong to be

F Ma7 Bb7 A7 D m7 G7

young and fool - ish? We have - n't long to be.

B C Ma7 Bø7 E7#5 A m7 Bø7 E7 A m7

Soon e - nough the care - free days, the sun - lit days go by.

A m7 D7 D m7 G7

Soon e - nough the blue - bird has to fly.

A C Ma7 A m7 D m7 G7 C Ma7 G m7 C7

We were fool - ish, one day we fell in love.

F Ma7 Bb7 A7 D m7 G7

Now we won - der what we were dream - ing of?

C C Ma7 Bø7 E7#5 A m7 D7 Bb7

Smil - ing in the sun - light, laugh - ing in the rain, I

Em7 C Ma7/E A7#5 D m7 G7 C Ma7 Dm7 G7

wish that we were young and fool - ish a - gain!

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Young at Heart

from YOUNG AT HEART

Ballad

Words by Carolyn Leigh
Music by Johnny Richards

A

B

CODA

Fair - y tales can come true, it can hap - pen to you if you're
know that it's worth ev - 'ry trea - sure on earth to be

young at heart. For it's hard, you will find, to be
young at heart. For as rich as you are, it's much

nar - row of mind if you're young at heart. You can
bet - ter by far to be young at heart. And if

go to ex - tremes with im - pos - si - ble schemes, you can laugh when your dreams fall a -
you should sur - vive to a hun - dred and five look at

part at the seams and life gets more ex - cit - ing with each pass - ing day, and

love is eith - er in your heart or on the way. Don't you

all you'll de - rive out of be - ing a - live, and here is the best part,

you have a head start if you are a - mong the ver - y young at heart.

CHORDS: B♭Ma7, D♭°7, C m7, D°7, G7, F7, B♭Ma7, E♭7, D°7, G7, C7, F7, B♭Ma7, B°7, C m7, F m7, B♭7, E♭Ma7, A♭7, B♭Ma7, G m7, C m7, F7, B♭Ma7, B♭7, E♭Ma7, E°7, C m7, F7, B♭Ma7.

Young Love

Medium

By Erroll Garner

A C Ma7 A7 D m7 G 7^{#9} C Ma7 A7 D m7 B $\emptyset$ 7 E 7

A m7 D m7 G 7 E m7 A7 D m7 G 7

A¹ C Ma7 A7 D m7 G 7^{#9} C Ma7 A7 D m7 B $\emptyset$ 7 E 7

A m7 D m7 G 7 C Ma7 F 7 C Ma7

B F m7 B $\flat$ 7 E $\flat$ Ma7 F m7 B $\flat$ 7 E $\flat$ Ma7

E $\flat$ m7 A $\flat$ 7 D $\flat$ Ma7 D m7 G 7

A² C Ma7 A7 D m7 G 7^{#9} C Ma7 A7 D m7 B $\emptyset$ 7 E 7

A m7 D m7 G 7 B $\flat$ 7^{#11} A7 D m7 G 7

C Ma7 A m7 D m7 G 7

Younger than Springtime

Medium

from SOUTH PACIFIC

Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

A

F Ma7 D m7 G m7 C7 G m7 C7

Young - er than spring - time are you, soft - er than star - light are you.

F Ma7 D m7 G7 C Ma7 C7

Warm - er than winds of June are the gen - tle lips you gave me.

A¹

F Ma7 D m7 G m7 C7 G m7 C7

Gay - er than laugh - ter are you, sweet - er than mu - sic are you.

F Ma7 D m7 G7 C Ma7 C[♯]7

An - gel and lov - er, heav - en and earth are you to me. And when your

B

D m7 G7 C Ma7 E^b7 D m7 G7 C Ma7 C[♯]7

youth and joy in - vade my arms and fill my

D m7 G7 C Ma7 E^b7 G m7 C7

heart as now they do, then

A²

F Ma7 D m7 G m7 C7 G m7 C7 F Ma7

young - er than spring - time am I, gay - er than laugh - ter am I, an - gel and lov - er,

D m7 G7 G m7 C7 F Ma7 D m7 G m7 C7

heav - en and earth am I with you! _____

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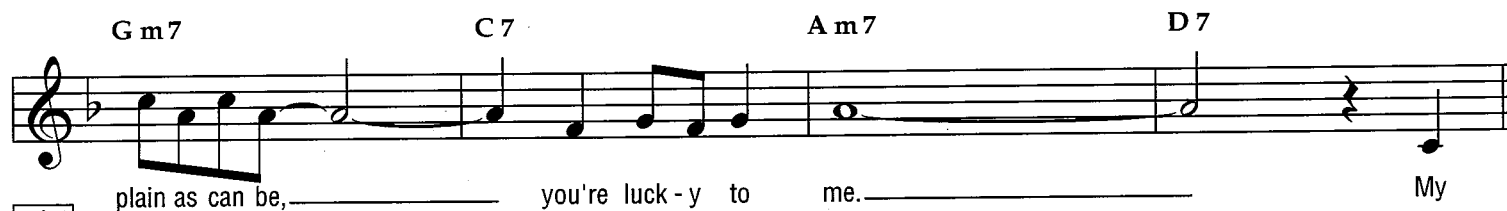
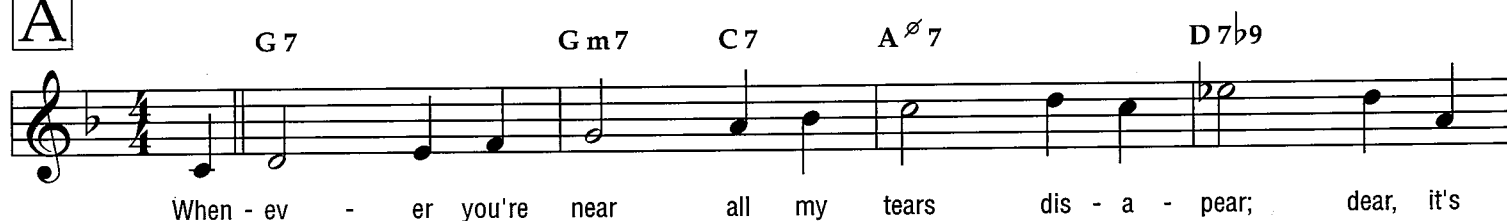
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You're Lucky to Me

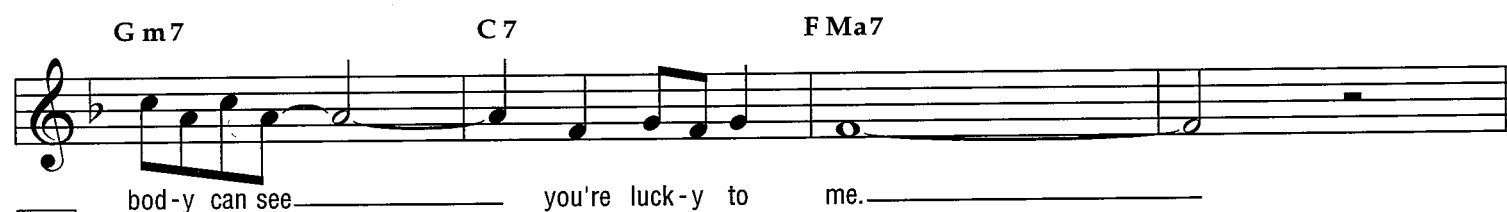
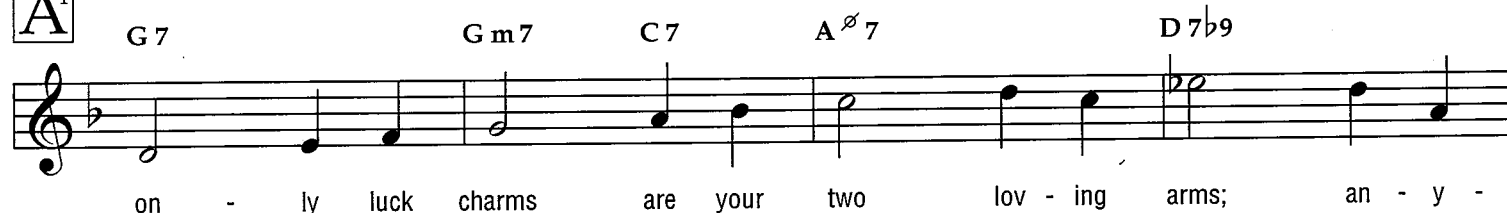
Medium

Lyrics by Andy Razaf
Music by Eubie Blake

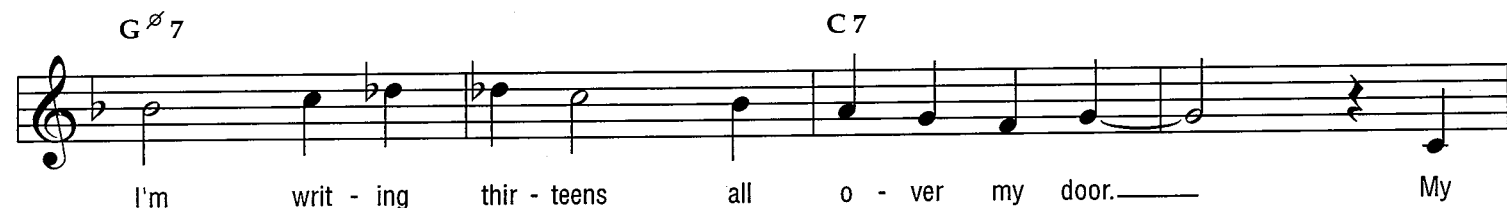
A



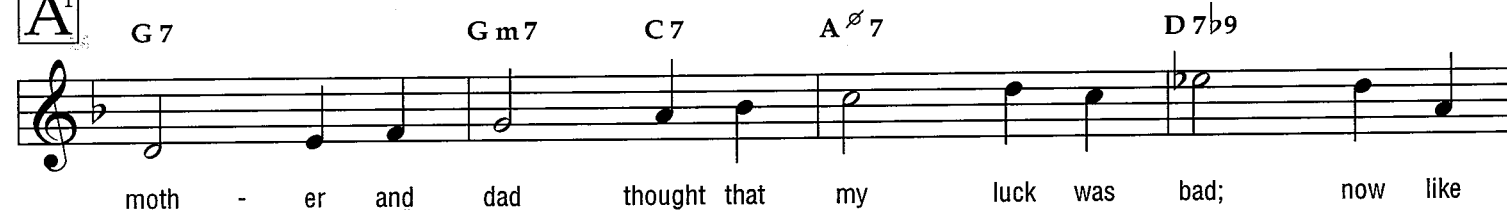
A¹



B



A¹



You're Sensational

Medium

from HIGH SOCIETY

Words and Music by
Cole Porter

A

F m 7 B♭7 F m 7 B♭7

I've no proof _____ when peo - ple say you're more or less a-loof, —
I don't care _____ if you are called "The Fair Miss Frig - id Air," —

E♭ Ma 7 B♭ m 7* G m 7 E♭7* C 7

but you're sen - sa - tion - al. _____
'cause you're sen - sa - tion - al. _____

B

A♭ Ma 7 G m 7 C 7 F m 7 B♭7

Mak - ing love _____ is quite an art, _____ what

E♭ Ma 7 G m 7 C 7

you re-quire _____ is the prop - er squire _____ to fire your heart, _____ and

A

F m 7 B♭7 F m 7 B♭7

if you say _____ that one fine day you'll let me come to call —

G 7 C 7#5

_____ we'll have a ball, _____ 'cause you're sen -

F m 7 B♭7

sa - tion - al, _____ sen - sa - tion - al _____ that's

G m 7 C 7 F m 7 B♭7 E♭ Ma 7 G m 7 C 7

all, that's all, that's all. _____

* NOTE: Second time only.

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You're Just in Love

Medium

from the Stage Production CALL ME MADAM

Words and Music by
Irving Berlin

V

VERSE

F Ma7



I hear sing - ing and there's no one there._____

F Ma7

C7



I smell blos - soms and the trees are bare._____

C7



All day long I seem to walk on air,_____ I won - der

C7

F Ma7

G m7

C7



why?_____ I won - der why?_____

F Ma7



I keep toss - ing in my sleep at night._____

F7

Bb Ma7



And what's more I've lost my ap - pe - tite._____

G m7

C7

F Ma7

D7



Stars that used to twin - kle in the skies_____ are twin - kling

G m7

C7

F Ma7

G m7

C7



in my eyes,_____ I won - der why?_____

CHORUS

A

F Ma7 Bb7 F Ma7 Bb7

You don't need an - a - lyz - ing, it is not so sur - pris - ing

F Ma7 Bb7 C7

that you feel ver - y strange but nice.

B

Gm7 C7 C7 Gm7 C7

Your heart goes pit - ter pat - ter; I know just what's the mat - ter

Gm7 C7 F Ma7 Gm7 C7

be - cause I've been there once or twice.

A¹

F Ma7 Bb7 F Ma7 Bb7

Put your head on my shoul - der. You need some - one who's old - er.

F Ma7 Cm7 F7 Bb Ma7

A rub - down with a vel - vet glove.

C

Bb Ma7 Gm7 C7 F Ma7 D7

There is noth - ing you can take to re - lieve this pleas - ant ache.

Gm7 C7 F Ma7 Gm7 C7

You're not sick, you're just in love.

You've Changed

Ballad

Words and Music by Bill Carey
and Carl Fischer

A

$E\flat Ma7$ $A \emptyset 7$ $D 7\sharp 5$ $D\flat 7$ $G m7$ $C 7\sharp 5$

You've changed, that spar-kle in your eyes is gone, your smile is just a care-less

$F 7$ $B 7$ $B\flat 7$ $G m7$ $C 7$ $F m7$ $B\flat 7$

yawn, you're break-ing my heart, — you've changed. — You've

A¹

$E\flat Ma7$ $A \emptyset 7$ $D 7\sharp 5$ $D\flat 7$ $G m7$ $C 7\sharp 5$

changed, your kiss-es now are so bla - sé, you're bored with me in ev - 'ry

$F 7$ $B 7$ $B\flat 7$ $B\flat m7$ $E\flat 7$

way, I can't un-der-stand, — you've changed. — You've for -

B

$A\flat Ma7$ $A\flat m7$ $E\flat Ma7$ $B\flat m7$ $E\flat 7$

got-ten the words, — "I love — you," — each mem-o - ry — that we've shared, — you ig -

$A\flat Ma7$ $A\flat m7$ $G m7$ $C 7\flat 9$ $F m7$ $B\flat 7$

nore ev - 'ry star — a - bove — you, — I can't re - a - lize you ev - er cared. — You've

A²

$E\flat Ma7$ $A \emptyset 7$ $D 7\sharp 5$ $D\flat 7$ $G m7$ $C 7\sharp 5$

changed, you're not the an - gel I once knew, no need to tell me that we're

$F 7$ $B 7$ $B\flat 7$ $E\flat Ma7$ $C m7$ $F m7$ $B\flat 7$

through, it's all o - ver now, — you've changed. —

JAZZ OF THE '50s

ARTIST INDEX

CANNONBALL ADDERLEY COUNT EVERY STAR
I'VE NEVER BEEN IN LOVE BEFORE
SO IN LOVE

NAT ADDERLEY WORK SONG

MONTY ALEXANDER TO EACH HIS OWN

GENE AMMONS SOMETHING WONDERFUL
TILL THERE WAS YOU

LOUIS ARMSTRONG JUBILEE

CHET BAKER I COULD HAVE DANCED ALL NIGHT
IT'S ALWAYS YOU

COUNT BASIE WHEN SUNNY GETS BLUE
YOU CAN DEPEND ON ME

TONY BENNETT BUT BEAUTIFUL
CA, C'EST L'AMOUR
LOST IN THE STARS
SING, YOU SINNERS
STEPPIN' OUT WITH MY BABY

GEORGE BENSON BEYOND THE SEA

EARL BOSTIC UNCHAINED MELODY

CONNIE BOSWELL ONE DOZEN ROSES

RUBY BRAFF YOU'RE LUCKY TO ME

MARLON BRANDO A WOMAN IN LOVE

CLIFFORD BROWN TENDERLY

LES BROWN THE SONG IS ENDED
(But the Melody Lingers On)

GARY BURTON

HOAGY CARMICHAEL

BENNY CARTER

BETTY CARTER

NAT "KING" COLE

RICHIE COLE

JOHN COLTRANE

CHRIS CONNOR

BING CROSBY

HELLO, YOUNG LOVERS

LAZY RIVER

SMALL FRY

ANOTHER TIME, ANOTHER PLACE

I CAN'T ESCAPE FROM YOU

I DON'T WANT TO SET THE WORLD
ON FIRE

ANGEL EYES

(I Love You)
FOR SENTIMENTAL REASONS

I'D LOVE TO MAKE LOVE TO YOU

A LITTLE STREET WHERE
OLD FRIENDS MEET

MONA LISA

NATURE BOY

I LOVE LUCY

I WANT TO TALK ABOUT YOU

MY ONE AND ONLY LOVE

SOFT LIGHTS AND SWEET MUSIC

YOU SAY YOU CARE

HERE LIES LOVE

I LEFT MY SUGAR STANDING
IN THE RAIN

MILES DAVIS

ALL OF YOU
 BOPLICITY (Be Bop Lives)
 FREDDIE FREELoader
 HALF NELSON
 IF I WERE A BELL
 MILESTONES
 S'POSIN'
 SO WHAT
 WHEN I FALL IN LOVE

DORIS DAY

ANYTHING YOU CAN DO
 I'LL BUY THAT DREAM
 IT'S MAGIC

PAUL DESMOND

HERE'S THAT RAINY DAY
 I'VE GROWN ACCUSTOMED
 TO HER FACE

LOU DONALDSON

HARLEM NOCTURNE

TOMMY DORSEY

BLUE ORCHIDS

BILLY ECKSTINE

ALL OF MY LIFE

DUKE ELLINGTON

DO NOTHIN' TILL YOU HEAR FROM ME
 ISFAHAN
 THE LONELY ONES
 LOST IN MEDITATION
 LOVE YOU MADLY
 SATIN DOLL
 TROUBLED WATERS
 WARM VALLEY

BILL EVANS

ALICE IN WONDERLAND
 BEAUTIFUL LOVE
 MY ROMANCE
 NARDIS
 WITCHCRAFT
 YOUNG AND FOOLISH

TAL FARLOW

WITH THE WIND AND THE RAIN
 IN YOUR HAIR

ART FARMER

THREE LITTLE WORDS

FRANCES FAYE

IF YOU CAN'T SING IT
 (You'll Have to Swing It)

MAYNARD FERGUSON

LAZY AFTERNOON

ELLA FITZGERALD

CALL ME DARLING

'DEED I DO

FROM THIS MOMENT ON

GOTTA BE THIS OR THAT

INTO EACH LIFE SOME RAIN
 MUST FALL

OH! LOOK AT ME NOW

TAKE LOVE EASY

TOO CLOSE FOR COMFORT

TOO DARN HOT

ALONE TOO LONG

IF I DIDN'T CARE

MISTY

ON THE STREET WHERE YOU LIVE

I THOUGHT ABOUT YOU

I'M LATE

LOUISE

YOUNGER THAN SPRINGTIME

AUTUMN LEAVES
 (Les Feuilles Mortes)

LADY BIRD

TEACH ME TONIGHT

I GUESS I'LL HANG MY TEARS OUT
 TO DRY

IT'S YOU OR NO ONE

MIDNIGHT SUN

THEY SAY IT'S WONDERFUL

TOMMY FLANAGAN**HAL GALPER****ERROLL GARNER****STAN GETZ****DIZZY GILLESPIE****BENNY GOLSON****DEXTER GORDON****LIONEL HAMPTON****JOHNNY HARTMAN**

WOODY HERMAN	EARLY AUTUMN	CARMEN McRAE	OLD DEVIL MOON
EARL HINES	TWO SLEEPY PEOPLE	JOHNNY MERCER	ANY PLACE I HANG MY HAT IS HOME
BILLIE HOLIDAY	CRAZY HE CALLS ME	THE MODERN JAZZ QUARTET	AFTERNOON IN PARIS
	FOR HEAVEN'S SAKE (Let's Fall in Love)		DJANGO
	GLAD TO BE UNHAPPY	THELONIOUS MONK	IN WALKED BUD
	GOOD MORNING HEARTACHE	WES MONTGOMERY	BORN TO BE BLUE
	I DON'T WANT TO CRY ANYMORE		THE END OF A LOVE AFFAIR
	I GET ALONG WITHOUT YOU VERY WELL (Except Sometimes)		A PORTRAIT OF JENNY
	YOU'VE CHANGED	GERRY MULLIGAN	STRANGER IN PARADISE
SHIRLEY HORN	IF YOU GO	STEPHANIE NAKASIAN	BAUBLES, BANGLES AND BEADS
	MY FUTURE JUST PASSED	OLIVER NELSON	ALMOST IN YOUR ARMS
	TOO LATE NOW	PHINEAS NEWBORN	STOLEN MOMENTS
	WILD IS THE WIND	CHARLIE PARKER	NO MOON AT ALL
FREDDIE HUBBARD	THE NIGHT HAS A THOUSAND EYES		MY LITTLE SUEDE SHOES
	THE THINGS WE DID LAST SUMMER	JOE PASS	STELLA BY STARLIGHT
JACKIE & ROY	SAND IN MY SHOES	LES PAUL	HEY, GOOD LOOKIN'
HARRY JAMES	MUSIC MAKERS	KEN PELOWSKI	PICNIC
	PEG O' MY HEART	ART PEPPER	ALONE AT LAST
J.J. JOHNSON	CRY ME A RIVER	OSCAR PETERSON	WINTER MOON
QUINCY JONES	A SLEEPIN' BEE		I LOVE PARIS
SHEILA JORDAN	WHEN THE WORLD WAS YOUNG		IT'S ALL RIGHT WITH ME
STAN KENTON	ADIOS	DJANGO REINHARDT	JUST IN TIME
	BEYOND THE BLUE HORIZON		WHY CAN'T YOU BEHAVE
	THE PEANUT VENDOR (El Manisero)	SONNY ROLLINS	I AIN'T GOT NOBODY (And Nobody Cares for Me)
PEGGY LEE	I WISH I DIDN'T LOVE YOU SO		COUNT YOUR BLESSINGS INSTEAD OF SHEEP
	LOVE, YOU DIDN'T DO RIGHT BY ME	SAUTER-FINEGAN	I'LL REMEMBER APRIL
GEORGE LEWIS	LI'L LIZA JANE (Go Li'l Liza)		LOVE IS A SIMPLE THING
SHELLY MANNE	GET ME TO THE CHURCH ON TIME		
WYNTON MARSALIS	NEVER LET ME GO		

GEORGE SHEARING	THE BEST THING FOR YOU	CAL TJADER	YOUNG LOVE
DINAH SHORE	BUTTONS AND BOWS	MEL TORME	WITH EVERY BREATH I TAKE
ZOOT SIMS	ONLY A ROSE	McCOY TYNER	WE'LL BE TOGETHER AGAIN
FRANK SINATRA	FLY ME TO THE MOON (In Other Words)	SARAH VAUGHAN	I STILL BELIEVE IN YOU
	FOR EVERY MAN THERE'S A WOMAN		NOW IT CAN BE TOLD
	THE GIRL THAT I MARRY	DINAH WASHINGTON	YOU'RE JUST IN LOVE
	IN THE WEE SMALL HOURS OF THE MORNING		DON'T GO TO STRANGERS
	PUT YOUR DREAMS AWAY (For Another Day)	ETHEL WATERS	I WANNA BE LOVED
	RAIN (Falling from the Skies)	JOE WILLIAMS	TRUE BLUE LOU
	THERE ARE SUCH THINGS	NANCY WILSON	YOU LEAVE ME BREATHLESS
	WHY TRY TO CHANGE ME NOW	TEDDY WILSON	SAVE YOUR LOVE FOR ME
	YOU'RE SENSATIONAL	PHIL WOODS	MOMENTS LIKE THIS
	YOUNG AT HEART	VICTOR YOUNG	SUDDENLY IT'S SPRING
CAROL SLOANE	I HEAR MUSIC		CALL OF THE FARAWAY HILLS
	IT'S A LOVELY DAY TODAY		
JOHNNY SMITH	A DAY IN THE LIFE OF A FOOL (Manha De Carnaval)		
	I COULD HAVE TOLD YOU		
JO STAFFORD	YOU KEEP COMING BACK LIKE A SONG		
SONNY STITT	IF I SHOULD LOSE YOU		
BILLY STRAYHORN	LUSH LIFE		
	MY LITTLE BROWN BOOK		
	UPPER MANHATTAN MEDICAL GROUP		
MAXINE SULLIVAN	DANCING ON A DIME		
	DOWN THE OLD OX ROAD		
SYLVIA SYMS	HOORAY FOR LOVE		
ART TATUM	JUST LIKE A BUTTERFLY THAT'S CAUGHT IN THE RAIN		
CLAUDE THORNHILL	JUST WHEN WE'RE FALLING IN LOVE (Robbin's Nest)		